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FASHION

BY

WENDY GOODMAN

09

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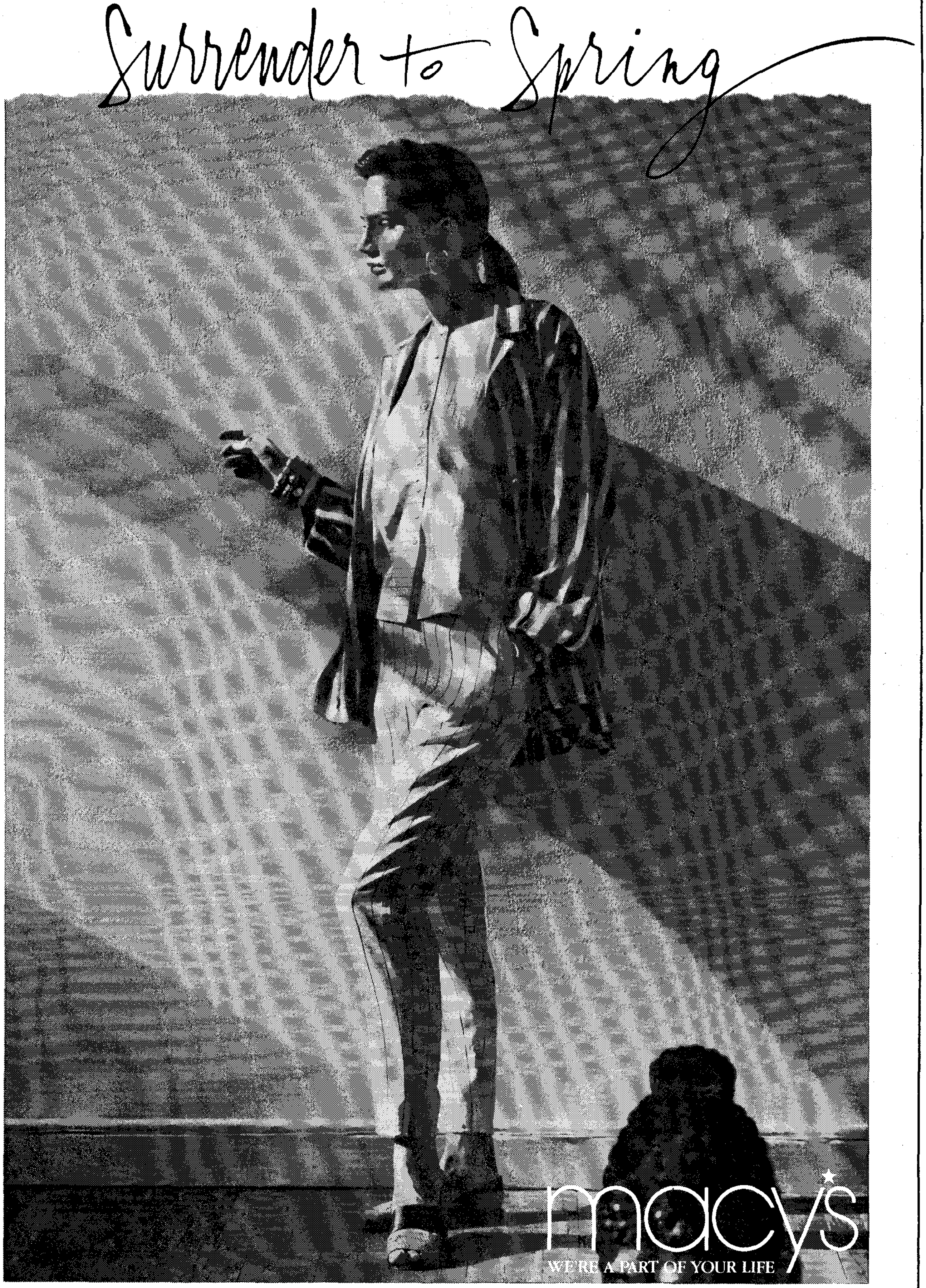
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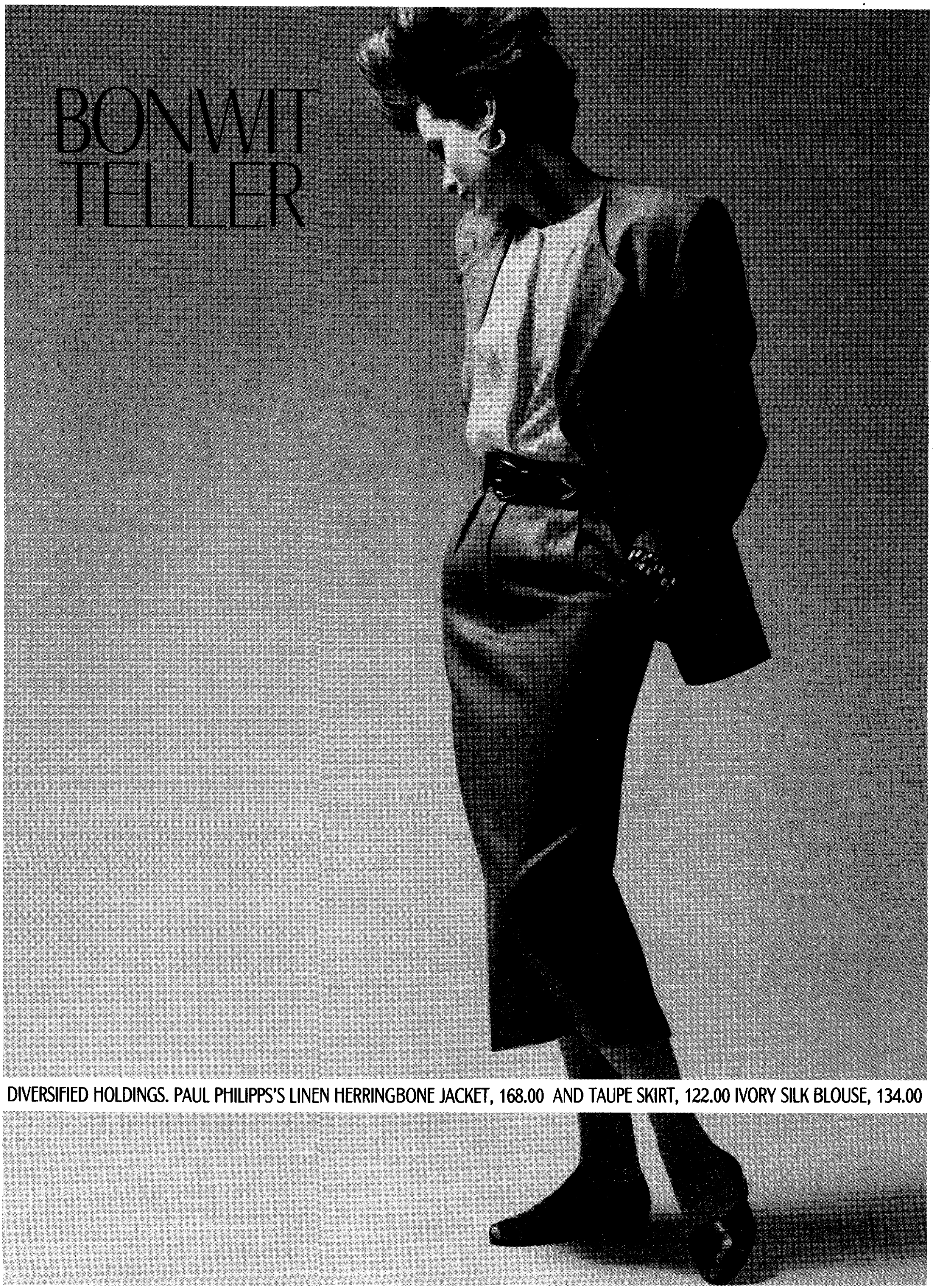

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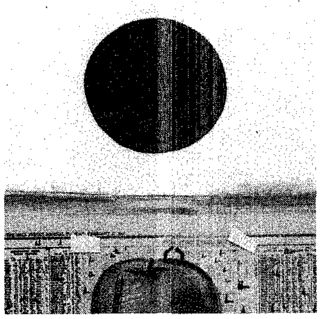
32 Rising Sun on Wall Street

BY DANIEL BURSTEIN

Most people think of 1986 as the year the insider-trading scandal hit Wall Street, but history may recall it as the year the Japanese arrived in force. In recent months, major Japanese financial firms have dramatically expanded their U.S. presence: The Japanese financed almost a third of the federal budget deficit. Some analysts fear that Japan won't just become a major player in American markets but will surpass the U.S. as the world's leading financial power.



40 Spring Fashion: The Shock of the New

BY WENDY GOODMAN

Think young, think carefree, think sexy, because there's a new mood for spring. Hemlines are rising. Skirts have gone bouffant, body-dressing has taken on a new shape—even suits are no longer serious business.

74 New York Doll

BY DAVID HANDELMAN

Just because Mary Stuart Masterson is young, talented, and in a John Hughes film doesn't mean she's part of the Brat Pack. In addition to Hughes's *Some Kind of Wonderful,* which opens Friday, her recent work includes plays by Horton Foote and Beth Henley and films by James Ivory and Francis Coppola. And at twenty, Masterson is a forceful New York actress with a sharp sense of craft and self.

78 American High

BY KATHARINE DAVIS FISHMAN

At Seward Park High School, on Essex Street, the more things change, the more they stay the same. Since Seward Park was built in 1930, it has been a school for immigrants; today, four fifths of its 3,350 students come from homes in which English is not the first language. The school is overcrowded and run-down, but what it did in the past—provide a solid education for poor kids—is what it's struggling to do today.

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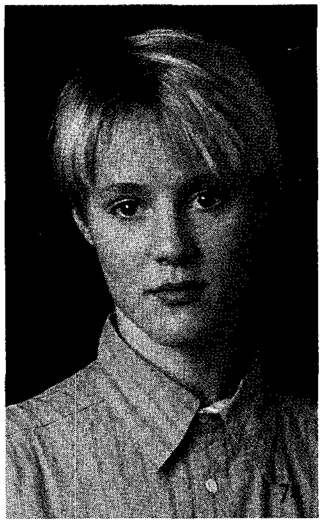
Tharp still hasn't mastered the language of classical dance. Steve Krieckhaus is a gutsy winner.



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Cover: Photograph by Patrick Demarchelier.
Model: Paulina of Elite. Hair: Didier Malige for Jean Louis David. Makeup: Sophie Levy for Pipino Buccheri Salon. Silk-and-cashmere-knit dress by Giorgio di Sant'Angelo; hand-cut gold-washed brass earrings by Hervé Van Der Straeten.

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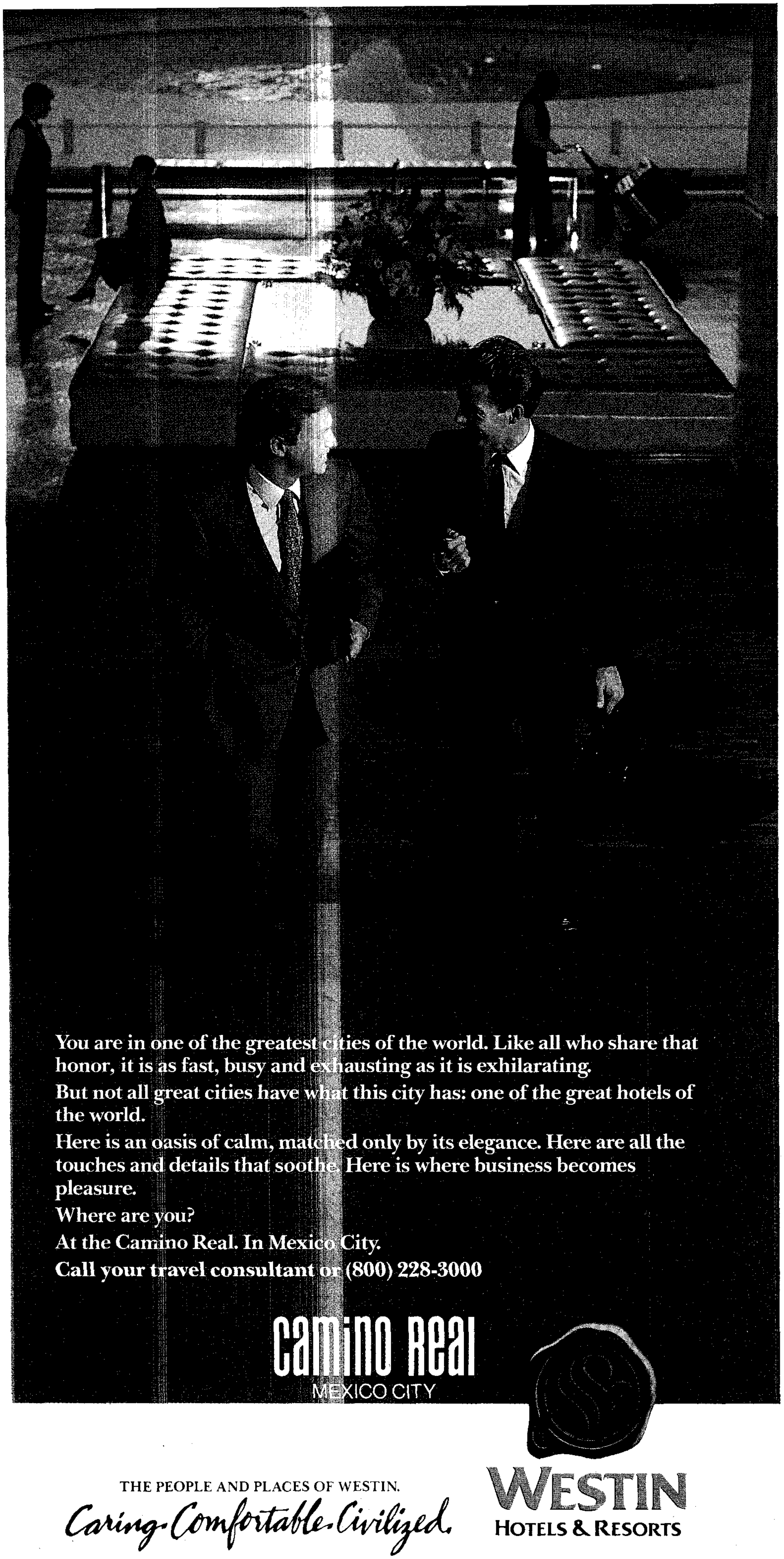

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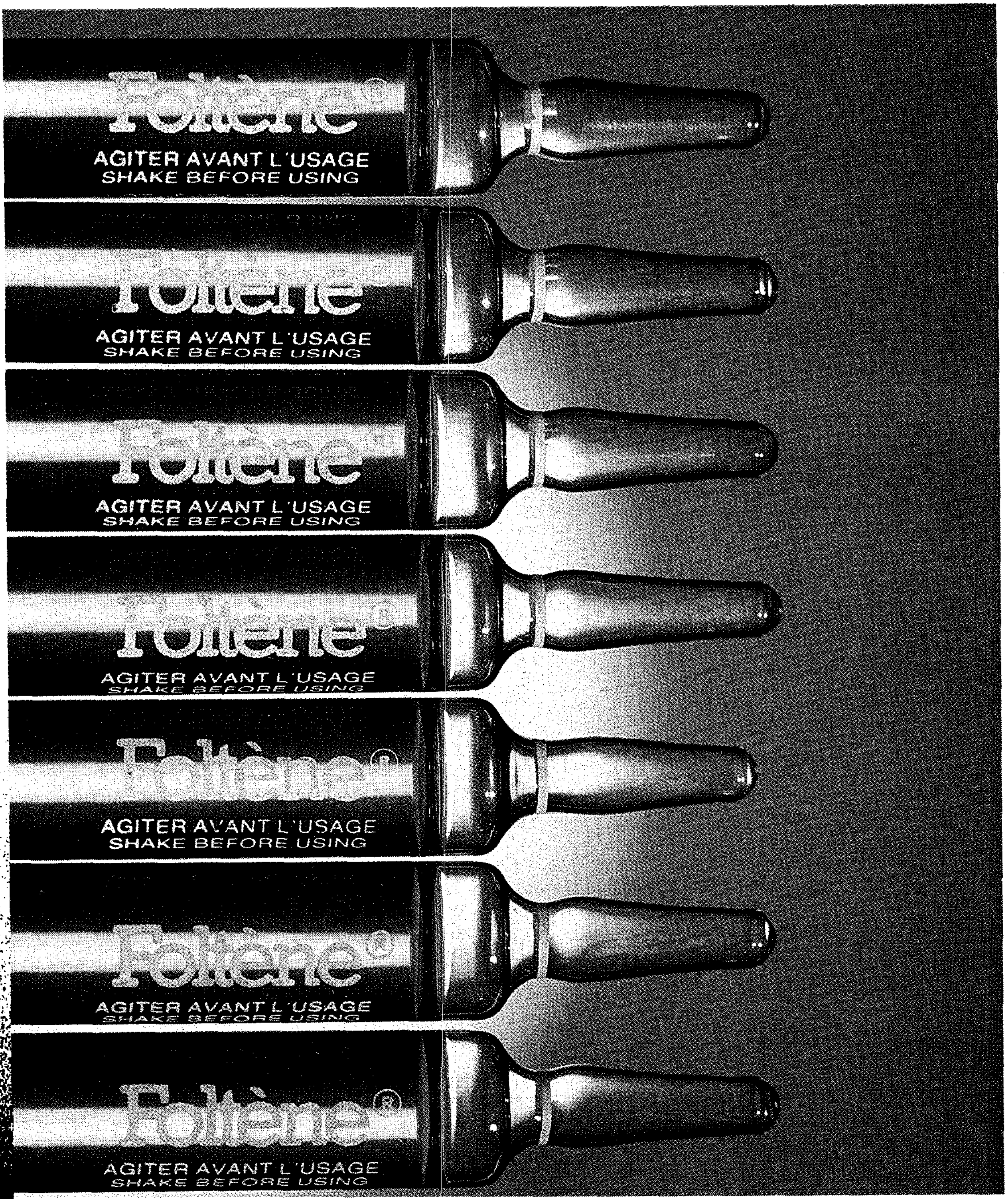

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LETTERS

Across the Great Divide

AS A WORKING, RENT-PAYING RESIDENT of 165 West 80th Street, I feel more threatened by the implications of "One Block" [by David Blum, February 9] than by my fellow tenants. The article brands "nearly all" of the building's occupants as criminals or people who live in squalor—people who may be uprooted without compunction to make way for the prosperous. Those responsible for the building's deterioration are rapacious owners and indifferent city managers. I have lived here for ten years, and I have seen the lack of essential services drive out those who could afford to move, leaving behind the old, the poor, and the criminal. I have little sympathy for those who don't pay the low rent, and I wouldn't shed a tear if the lawbreakers were evicted. But as Abraham said to God, "Wilt thou also destroy the righteous with the wicked?"

Jonathan Ben-Ami
Manhattan

WHEN KAREN CASTELLANO ASKED A neighborhood drug dealer to walk her home, it may have "seemed like a thoroughly practical idea," but this is the type of attitude that legitimizes the dealer, potentially harming countless people in New York and elsewhere. Until people make individual efforts to eradicate drugs, the life of more than one resident on the Upper West Side will be in danger.

Kevin P. Kubarycz
Provo, Utah

"ONE BLOCK" IS APPROPRIATELY SUBTItled "A Tale of Two Cities on West 80th Street." However, while its residents are experiencing both the best of times and the worst of times, David Blum depicts the block as a city divided. Blum implies that West 80th Street is filled mostly with yuppies who wear Reeboks and run down old ladies.

We told Blum that while members of the block association recognize that our properties have appreciated in value, this is a fortunate coincidence and not our reason for moving to the block or reviving the association.

We not only live on the same block as Roxie Chica, we are her friends. We are also friends and customers of Maggie and Johjan, the owners of La Minita bodega. We revived the block association long before the murders at the city-owned building, hoping to push city housing and police officials into eliminating the drug dealing and public urination and intoxication, not the legitimate tenants, rich or poor. Replacing drug dealers and their customers with legitimate tenants can only improve the quality of life on West 80th Street for all of its residents.

David A. Gellman
Robert O. Brown
West 80th Street Block Association
Manhattan

LANCE WYMAN IS RIGHT: WEST 80TH Street was once a livelier and friendlier place. The block was home to people who valued it and who made an effort to see that there was room for everyone. "Gentrification," that euphemism for the systematic sale of the city to the highest bidders, has sped New York's decline to the point where the West Side is indistinguishable from the East Side—a horrific reality for those of us who chose this West Side community out of love for its diversity and lack of pretension.

Nan B. Clingman
Manhattan

DAVID BLUM MAKES WALKING DOWN THE street wearing a fur coat sound as heinous a crime as killing someone over a drug deal. Do you suppose the woman in the coat is the one who stole the Christmas decorations off our front door?

Victoria Street
Manhattan

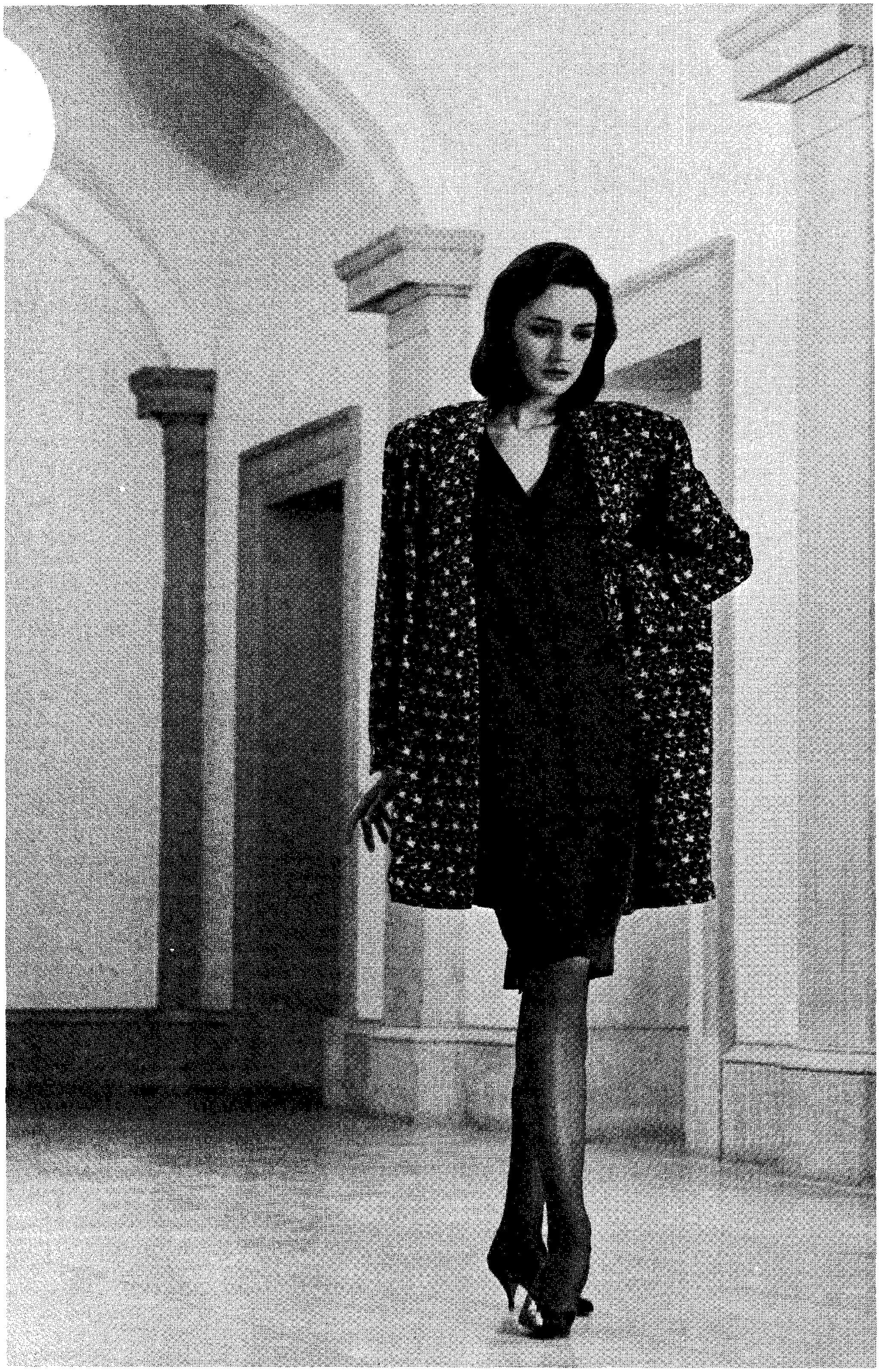
ROXIE CHICA SAYS THAT MOST OF THE yuppies living on West 80th Street "don't give a shit about the block." As an M.B.A. candidate at Columbia, I must qualify as one of those yuppie invaders. Roxie and I do combat regularly. Each day she walks her two dogs on our block, and each day they leave surprises for the unwary pedestrian. When I ask Roxie to clean up the mess, I always get the same response: "I have lived here 29 years." No cleanup, no apology. The combination of Roxie's dogs and Roxie's attitude reduces the quality of life for me and my neighbors, rich and poor. "Gentrification" has its painful aspects, but I look forward to the day Roxie and her dogs leave my neighborhood.

Howard Tomb
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

A House of One's Own

SO MORT JANKLOW WAS GOING "TO spend Boxing Day at Virginia Woolf's



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cottage at Sissinghurst" ["Mega-Mort," by Patricia Morrisroe, February 2]. In an entry from the recently discovered *Diaries of Virginia Woolf,* Woolf writes, from her home in Rodmell, Sussex, "Have been expecting Janklow to spend Boxing Day with Leonard and me . . . still a no-show. If he's not here by noon, will accept prior invitation to spend the afternoon at Sissinghurst with Vita [Sackville-West] and Harold [Nicolson]. Am disappointed, as hoped we could discuss a $1-million advance on my next book."

Olen J. Earnest
Beverly Hills, Calif.

An Eye for an "Eye"

IN A JANUARY 26 "INTELLIGENCER" ITEM ["CBS Design Chief Kicked Upstairs"], Jeanie Kasindorf states that Lou Dorfsman was the first to use an "eye" as the CBS logo. Lou is unquestionably a great graphic designer, but the logo was designed in the early fifties by William Golden. Golden was the design chief at the time, and pioneered the corporation's innovative graphics.

Peter Rauch
Manhattan

Jeanie Kasindorf replies: Lou Dorfsman was the first graphic designer to use an "eye" as the CBS logo, as we reported. Dorfsman used an "eye" in CBS advertising in the late forties; in 1951, William Golden created the "eye" that is still in use.

Pretty Vacant

ROBERT HUGHES ["THE SHOCK OF THE Hughes," by Rhoda Koenig, January 5] is the perfect symbol of *Time*: all form and no content.

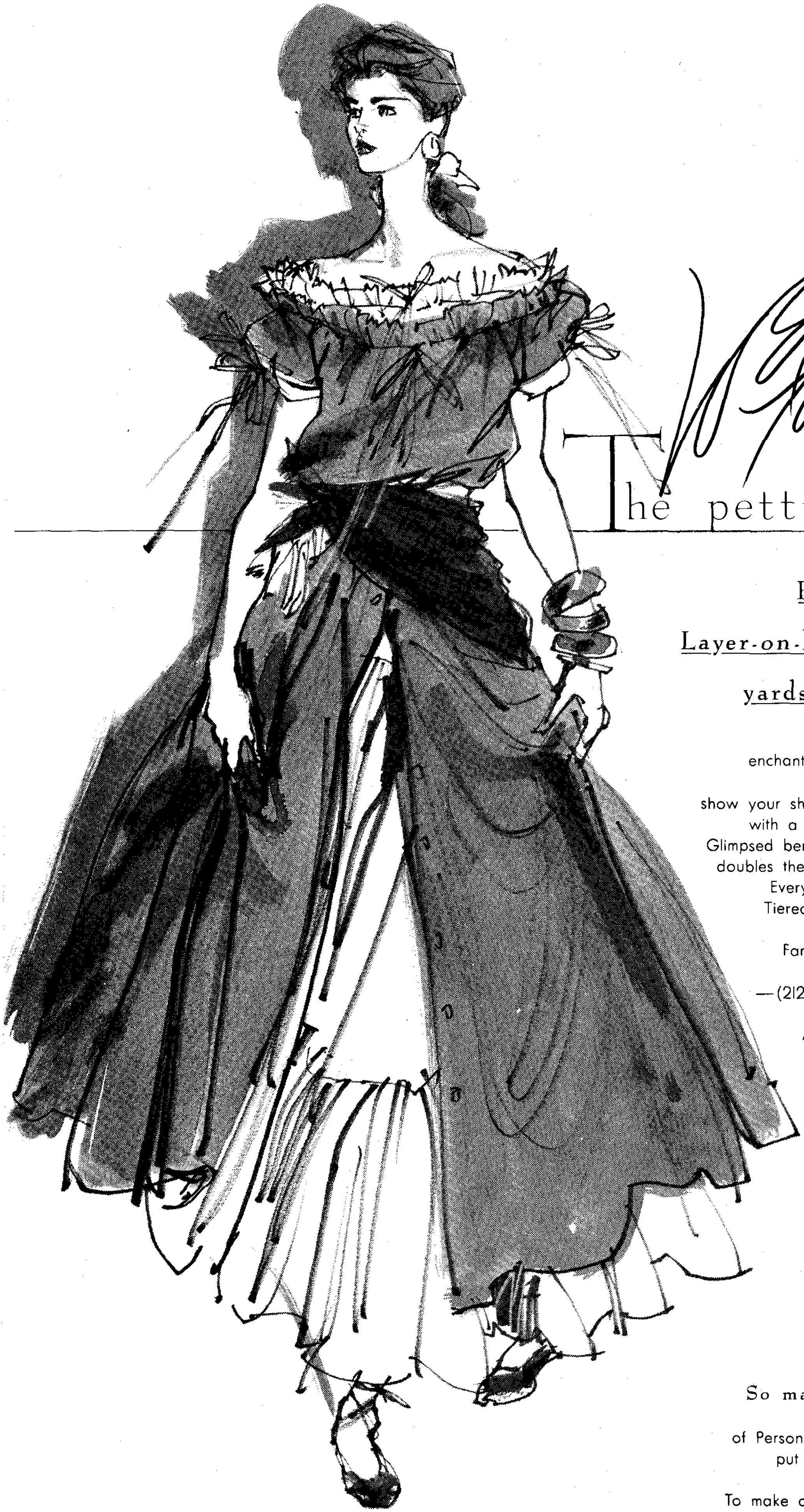
H. P. Rowley III
Covington, La.

Defending Trinity

JEFF RABKIN WRITES THAT SUCH PROBlems as "snobbery, pressure to succeed, and lack of compassion" exist in all the city's private schools ["Letters: S for Snob," January 19]. Snobbery exists, but Trinity, like many other private schools, has suffered from sensational press coverage, resulting in unfair stereotypes.

Trinity has made a conscientious effort to become an important part of the local community. The school provides space for programs like Prep for Prep [*New York,* September 9, 1985], and its students help in a variety of neighborhood organizations. There is even a special project that requires all seniors to perform 50 hours of community service. Somehow, this does not conjure up the image of a haven for snobby, uncompassionate students.

Kevin Scott Genieser
Co-editor-in-chief
The Trinity Times



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Bared now, wrapped. Layer-on-layer of charm over yards of white petticoat

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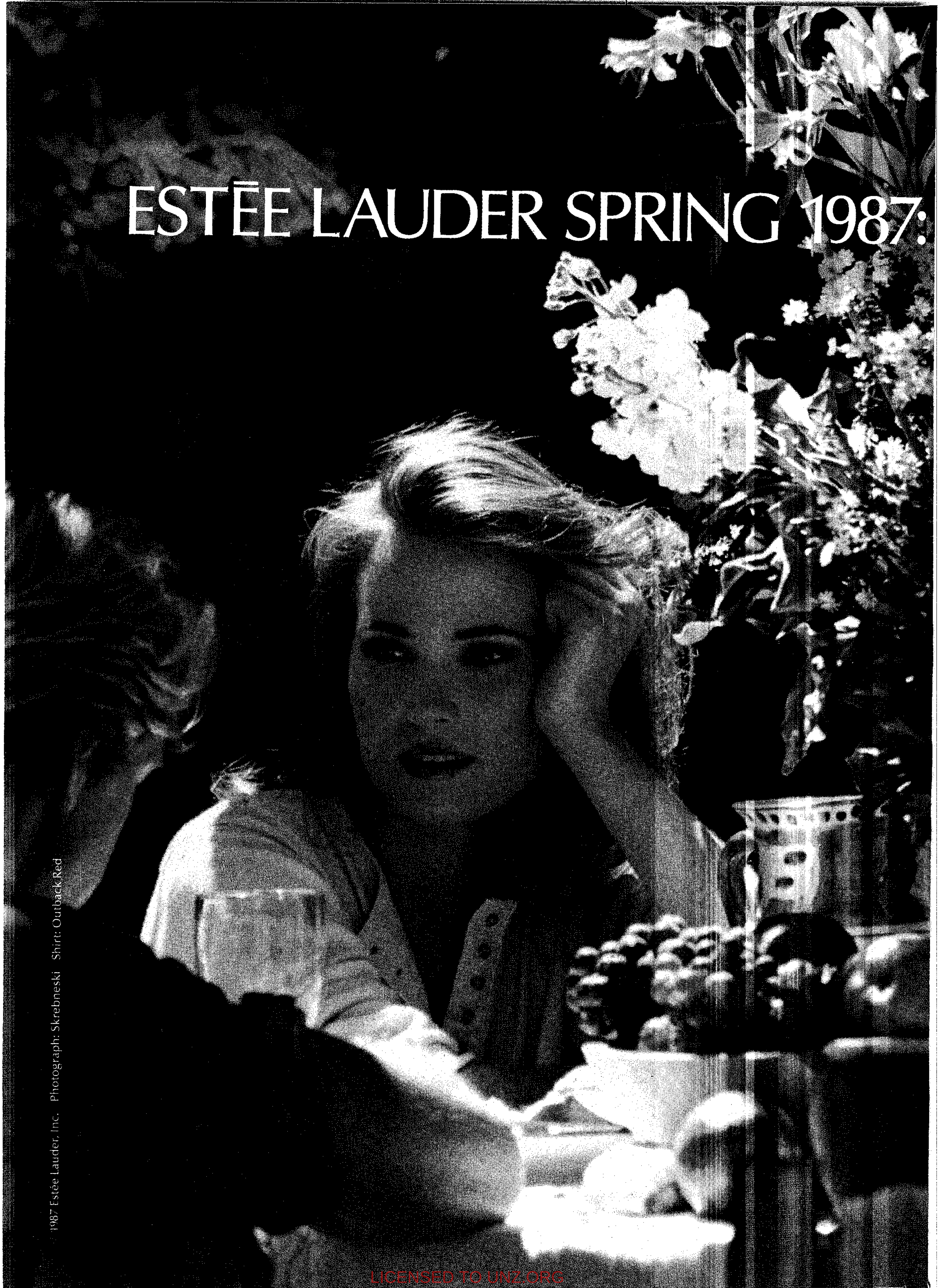
ESTĒE LAUDER SPRING 1987:
1987 Estée Lauder, Inc. Photograph: Skrebneski Shirt: Outback Red

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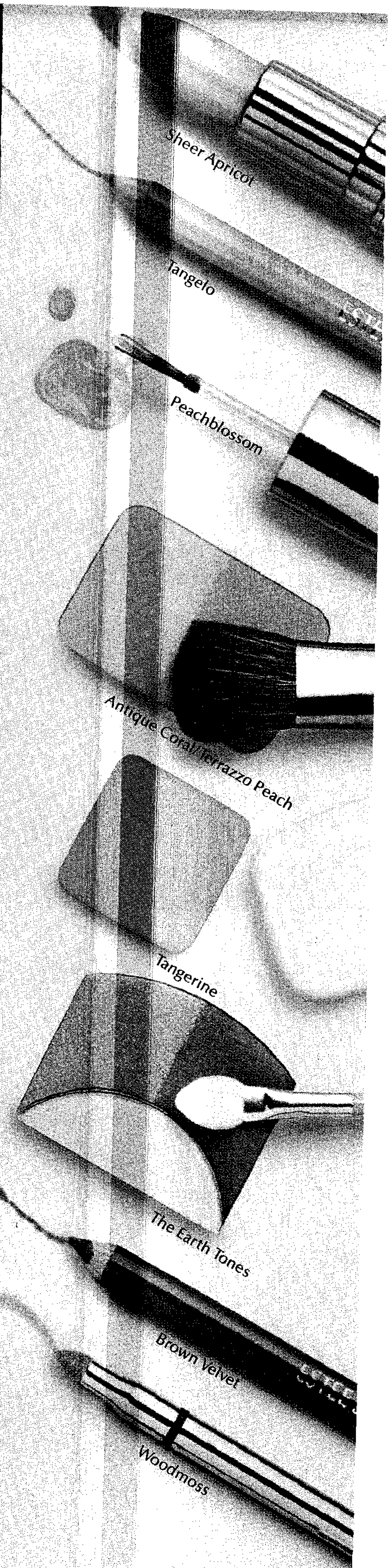
Sheer Apricot
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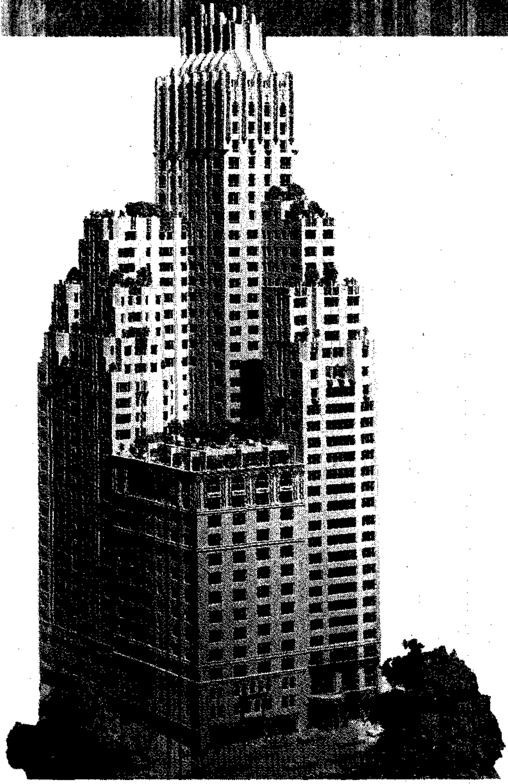
Peachblossom
Antique Coral/Terrazzo Peach
Tangerine
The Earth Tones
Brown Velvet
Woodmoss

Here, a selection from Al Fresco Colors (as close to Estée Lauder's originals as printing allows.)

Spring in New York. The Park trees burst with color, transforming the whole city. It's the season when there's a special lift to each day as you scan the views of the Park from your windows. And your home at Trump Parc gives you another lift each day with its artful perfection, season after season. A wonderful place to be, a wonderful place to welcome the joys of Spring. In your sleek pied-a-terre, amazingly priced from under $200,000, or your spectacular penthouse. A rare opportunity for residential ownership on Central Park South—perhaps the last such opportunity on the Park.



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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

MARIO MIFFED?...FIRST, THE BID NEWS...*SALVADOR* SKIRMISH...A POL GOES PRIVATE

CALIFANO CHOICE MAY VEX GOVERNOR

Joe Califano has asked *Daily News* city editor Arthur Browne—a man Mario Cuomo once swore would "never get another call" from him—to take a senior staff position on the governor's Committee on Government Integrity. Califano, a former secretary of Health, Education and Welfare, is the chairman of the commission, which was created by Cuomo to conduct "the broadest possible inquiry" into corruption in government.

Browne wouldn't comment on the report. But a source close to the commission says, "Califano has extended an offer to Browne, but they're still discussing what the job would be and how the committee will function."

The source also says that Califano has asked Columbia law school professor Gerard Lynch—who as Assistant U.S. Attorney prosecuted former State Democratic Committee head Pat Cunningham for tax evasion—to be the commission's chief counsel. Lynch did not return calls for comment.

STONE INVOLVED IN *SALVADOR* ROW

Oliver Stone and Richard Boyle, who have been nominated for an Academy Award for their original screenplay for *Salvador,* are involved in a dispute over what Stone paid Boyle for his work on the screenplay. The film, which Stone also produced and directed, was based on Boyle's life as a photojournalist who is drawn to El Salvador for the cheap sex, drugs, and booze.

Boyle has told the Writers Guild, which is mediating the dispute, that Stone paid him only about $2,000 for his work and included "overreaching provisions" in his contract that appear to give Stone the rights to anything Boyle ever writes about his life. Stone says, "I love Richard, but he's a professional ambulance chaser. I paid him $2,000 to $4,000, and spent $9,000 supporting him out of my own pocket while we made the film. And I haven't received one cent from it. We do have the rights to the Boyle character in that film, and hope to use it in a sequel. Then he'll get a lot more money."

CUOMO POL JOINS CONSULTING FIRM

Bill Cunningham, the executive director of the State Democratic Committee, is leaving his job to join Campaign Strategies, the political-consulting firm run by Phil Friedman and Hank Morris.

The longtime Cuomo loyalist, who earned about $55,000 a year at the state committee, has made what a friend describes as "a lucrative deal" with the consulting firm. Campaign Strategies gets a $25,000-a-month retainer from each of its political clients, plus 15 percent of a candidate's television-advertising budget, and Cunningham will get a percentage of the firm's profits.

Friedman, who met Morris when the two men worked for veteran political consultant David Garth, says, "We wanted Billy in the firm because there are few people who have the political savvy and the ability to organize a campaign, as well as the contacts with the press, that he has."

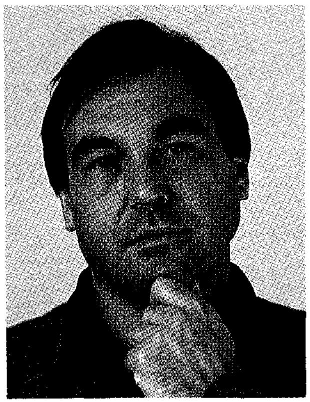
ROSSNER RETURNS TO S&S FOLD

Jim Silberman, head of Simon & Schuster's Summit Books, has won a heated bidding war for Judith Rossner's next novel, *His Little Women.* Silberman and S&S's Pocket Books agreed to pay $1.85 million for the hardcover and paperback rights. The novel, which is set in Hollywood, is a contemporary story of four sisters who share the same father but not the same mother.

Publishing sources say the biggest surprise was that Rossner accepted Simon & Schuster's bid, which was only $40,000 over the $1.81 million offered by Bantam Books. "There was a lot of bad blood between Judy and S&S chairman Dick Snyder," one source says. "She did three books at S&S, then did her fourth, *August,* for Houghton Mifflin. She had some extremely unpleasant conversations with Dick at the time and was very bitter about it." Snyder didn't return calls, but Rossner said, laughing, "I doubt I heard the worst of what Dick said about me, so I never held it against him."

LAWYER BATTLES PERRY-CASE BOOK

Black activist lawyer C. Vernon Mason is trying to stop Random House from publishing a book about Edmund Perry, the prep-school student from Harlem who


OLIVER STONE

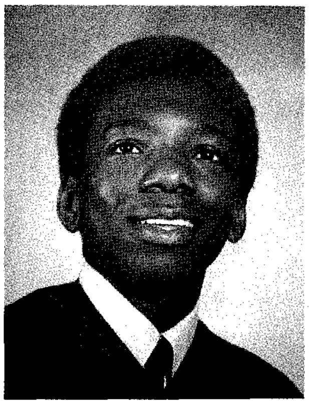
JUDITH ROSSNER

JOE CALIFANO

ASSISTANT EDITOR: PEG TYRE

Photographs: top, James Hamilton/Sygma; center, ©1987 Thomas Victor; bottom, Tom Zimberoff/Sygma.

THE *TIMES* CHANGES CLOTHES...CAFFE ROMA JOINS THE CLUBS...LEAR LOOKS AROUND



EDMUND PERRY

FRANCES LEAR

CAFFÈ ROMA LOGO

was shot to death in June 1985 by a plainclothes cop whom the police say he had tried to mug. The book, *Best Intentions: The Education and Killing of Edmund Perry,* is by Robert Sam Anson, who first covered the story for *Life*. It is due out in May.

Mason has sent a letter to Anson's agent demanding that Anson and Random House halt publication of the book. The letter charges that the author violated the Perry family's rights by not getting permission for the "commercial exploitation of Edmund Perry's life and tragic death." Mason says that any book or movie deal will "deny the Estate its due in terms of any profits."

Anson's editor at Random House, Erroll McDonald, refused to comment on the letter. Anson would say only, "I'm not a lawyer, but I can tell you there is no problem with this book. It will be out in May as scheduled."

RESTAURANT NOTES FROM ALL OVER

One of last year's hottest restaurants, Caffè Roma, is trying to hold on to the fickle glitterati by opening a private club in its basement. About 500 friends and loyal customers of Caffè Roma will be invited to pay "a few hundred dollars" each to join the club. "It will be comfortable and homey like Nell's, but for an older, more upscale crowd," says Roma co-owner Reto Cantone. "But we will never abuse people like they do at Nell's; that is horrendous—making them wait or refusing them entry. I want our members to consider our club their living room." Cantone hopes to open the club in June....

Maxim's manager, Monty Zullo, and a former Petaluma manager, Andrew Zimmerman, are helping launch a restaurant called the Coconut Grill next month, at Second Avenue and 77th Street. They were brought into the project by former commodities trader Steve Hanson, the restaurant's manager. The trio has hired La Colonna decorator Pierre Hitier to create what Hanson calls "an updated version of La Colonna." The Coconut Grill will serve "clean, light California cuisine," he says, "without gouging people's wallets."

TIMES TRYING ON CHEAPER CHIC

Rolling Stone staffers say that *New York Times Sunday Magazine* style editor Carrie Donovan has tried to hire *Rolling Stone* fashion editor Laurie Schechter—a move they say is a sign that the magazine wants to cover "younger, more affordable clothes." They say that Schechter turned down the job offer.

Schechter didn't return calls. Donovan said, "I'm talking to several young people, but I haven't offered the job to anyone yet. Like everyone else, I'm terribly aware of the astronomical price of clothes. Because the dollar is so low, some of the new European ready-to-wear is going to be up 20 to 25 percent in price, so it just makes perfect good sense to start thinking of ways to show things in a more affordable price range."

THE GAP GOES UPSCALE

The Gap is going upscale. A real-estate source says that the Northern California–based chain is about to sign a lease for three Upper West Side stores: a Gap, a GapKids, and a new store tentatively dubbed Gap Upscale.

The shops are going into the ground floor of a residential tower that developer Bruce Eichner is building on Broadway between 86th and 87th Streets. "It looks as if they're trying to go after the Ann Taylor ready-to-wear customer," the source says, "which makes a lot of sense, since the president of Ann Taylor, Millard Drexler, took over as president of Gap Stores in November 1983."

Gap spokeswoman Julie Landry says, "I've talked to the people who are working on the Upscale project, and they are not sure when it's going to be introduced. They feel it is very premature to talk about it."

EDITOR DROPPED AT *LEAR'S* MAG

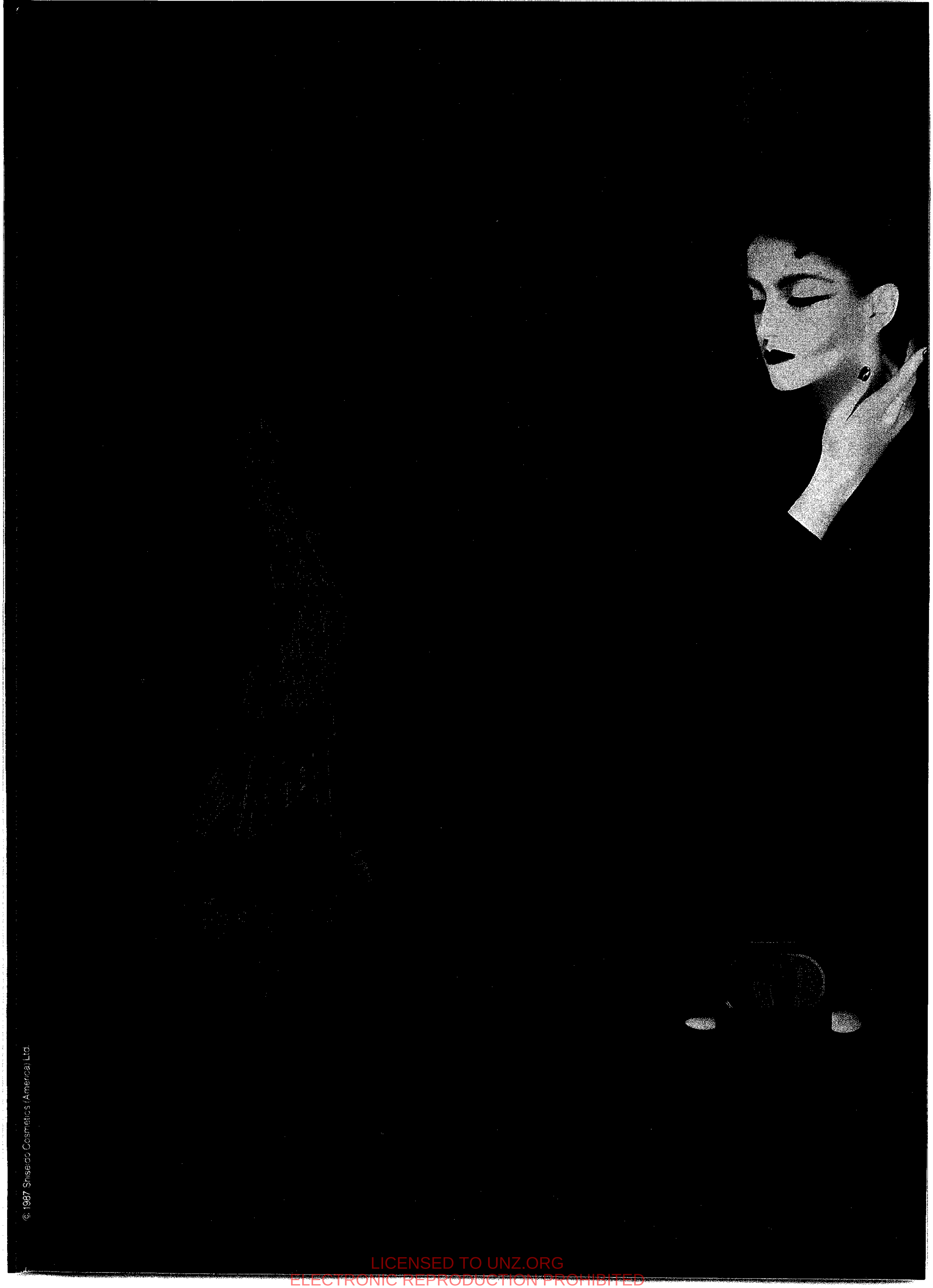
Frances Lear has decided to replace the editor of *Lear's,* her magazine for women over 40, and push back its debut from September 1987 to March 1988.

A source at the magazine says that editor Kevin Buckley, who has worked on the project since February 1986, has been "terminated," and is negotiating with Lear to be named an editor-at-large at the magazine. Buckley helped produce the 144-page prototype of *Lear's,* which he defined as a magazine "for the woman who wasn't born yesterday."

"At this point, the split appears to be amicable," the source says. "Buckley hopes to write features and act as a consultant to the magazine."

Lear did not return repeated calls for comment. Buckley, a former *Newsweek* correspondent and *Geo* editor, refused to comment on the report, saying only, "I have a strong commitment to *Lear's*. I still think it's a great idea for a magazine, and I want to continue being a part of it."

Photographs: top, Allan Tannenbaum/Sygma; center, Douglas Kirkland/Sygma.



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Media/Edwin Diamond

CELEBRITY AIDS

DEATH AND CONTROVERSY: *Perry Ellis, Liberace, Terry Dolan.*

Decoding the News

AIDS ISN'T A DISEASE ANYMORE, THE playwright Harvey Fierstein has been quoted as saying, "it's a media event."

He's being theatrical, of course. Fierstein knows as well as anyone that acquired-immune-deficiency syndrome has reached epidemic proportions and will have killed 179,000 Americans by 1992, according to a report last month by the U.S. surgeon general. Still, Fierstein's comment has the shock of recognition. Since AIDS the epidemic has become major news, AIDS the story has made troubling news. We've had Celebrity AIDS coverage (Rock Hudson and Liberace), Mystery AIDS (the cases of Roy Cohn and Perry Ellis), and Ideological AIDS (the handling of the death of new-right activist Terry Dolan).

More than any recent breaking news story, the AIDS epidemic has exposed questions of journalistic standards, confidentiality, and privacy. Both *People* and the *National Enquirer*, for example, were on the newsstands and supermarket racks with cover stories about Liberace's "secret battle with AIDS" before the Riverside County, California, coroner had in fact concluded that the entertainer suffered from AIDS. AIDS was mentioned in fashion designer Perry Ellis's obituaries in the Washington *Post, USA Today, Newsday*, and *Newsweek*. It was not mentioned in the New York *Times*, Los Angeles *Times*, or *Time*. Terry Dolan's death got extensive page-one coverage in the "conservative" Washington *Times*—with his death carefully attributed to congestive heart failure—a day before the "liberal" Washington *Post* reported that Dolan had died.

In many respects, coverage of the last days of a Rock Hudson or a Liberace is no different from other celebrity-centered journalism. Celebrity Drugs and Celebrity Divorce also command ink and airtime. Celebrity AIDS, though, offers an extra sensation: To the "drama" of death by incurable affliction—even the rich and famous aren't immune—is added the shiver of sexual ambiguity. As long as AIDS kills prominent public figures, there will be media exploitation of celebrity deaths.

The more disturbing media issue revolves, perversely, around the *under*reporting of AIDS. A generation ago, the word "cancer" almost never appeared in obituaries or news accounts of deaths. Because of ignorance and fear, an implicit social stigma was attached to the disease. Today, in many minds, AIDS registers an explicit—and stronger—aversion. It started out, after all, as "the gay plague." As a result, journalists are rethinking such previously routine tasks as writing about deaths, while readers and viewers must learn how to decode many news stories. Some recent cases:

☐ *What the Doctor Said:* Because John Terrence "Terry" Dolan had been so identified with the "family values" agenda of political conservatives and with the Reagan administration—his brother is the chief White House speechwriter—his death at 36 in late December did, in fact, become a media event. Dolan had denied that he was a homosexual, despite contrary reports. When he died after a long illness, a kind of news management—familiar in Washington—took place. The front-page tributes in the Washington *Times* were accompanied by a phone campaign to the Washington *Post* by Dolan's friends and colleagues. As a *Post* editor recalls it, "Everyone who knew anyone's number here called." The message was that Dolan's doctor had listed the cause of death as congestive heart failure, and that if the *Post* reported Dolan had suffered from AIDS, it would be wrong and a disservice to his memory. The *Post*, however, did its own phoning around and ran a 22-inch story the next day, stating flatly and with no attribution that Dolan had had AIDS.

According to *Post* people, several factors influenced the decision. "An undisputed source" said that Dolan suffered from AIDS. Further, Dolan's doctor acknowledged that he had never tested his patient for the AIDS virus and that he wasn't the only doctor treating Dolan. Also, no one "dies of AIDS": It's a condition, not a disease, that allows *other* diseases to kill.

☐ *The "Authoritative" Source:* The *Post* remains confident about its source. The Washington bureau of the New York *Times* had less success with the Dolan story. Pressed by New York editors to match—or shoot down—the *Post* account, the bureau came up empty-handed. The bureau had heard the rumors—a lot of people in Washington had. But, says Allan M. Siegal, a *Times* assistant managing editor, "we don't print scuttlebutt." Without an authoritative confirmation of the kind the *Post* had, or believed it had, "the *Times* to this day has not said Dolan had AIDS," says Siegal.

Liberace and his friends and family also sought to control the news. As *People* wrote in its cover story, "Liberace's homosexuality had been one of the worst-kept secrets in show business, but he had guarded it until the end." Liberace had been the target of a so-called palimony lawsuit brought by Scott Thorson, his "personal chauffeur," and there was a presumption in the media about Liberace's sexual preferences. Two weeks before Liberace's death, Hank Greenspun, the publisher of the Las Vegas *Sun*, ran a story declaring that the "longtime showstopper on the Las Vegas Strip is terminally ill with AIDS." The *Sun* cited "informed sources." Greenspun, himself a major figure on the strip, had known Liberace for decades; he also said he'd had access to medical records—documents supposed to be confidential, in Las Vegas and elsewhere.

When the end came, Liberace's doc-

Photographs, left to right: Chris Gulker/Gamma-Liaison; Phil Roach/Photoreporters; Shepard Sherbell/Picture Group.

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tors gave the cause of death as cardiac arrest due to heart failure. It was true as far as it went—ultimately, we all die when our hearts stop. The doctors also acknowledged—after the coroner's report—that AIDS virus was present in Liberace's blood. But a lot about AIDS is "far from defined," the doctors said, adding that they chose to go with the narrowest interpretation of the facts to protect the privacy of Liberace and his family. Many papers, the New York *Times* among them, carried both the doctors' statement and the *Sun*'s report.

☐ *Private Rights, Public Rights:* Unlike most papers, the New York *Times* doesn't run many obits (as opposed to death announcements, prepared and paid for by the deceased's survivors or funeral home, and set in a different typeface). *Times* obits invariably involve relatively well known or clearly prominent people; three to five a day typically appear. When the deceased is, in Siegal's words, "a reasonably private figure," the *Times* will ask the survivors for the cause of death but won't aggressively pursue it. "We don't beat up on people," Siegal says.

But because of questions of news judgment raised by the *Times*'s coverage of certain deaths in the past year—notably Cohn's and Ellis's—Siegal put down some guidelines for the staff. "If we know or can reliably learn a specific cause of death, we print it," his memo of last December 10 states. "If we lack the information, we try to learn it through all normal reporting methods.... If we suspect we are being given only a partial truth, we print it, with pointed and specific attribution to the source."

At the Washington *Post,* policies are different, and stories reflect it. The *Post* regards itself as a hometown paper. When a Washington resident dies and the survivors phone, the paper tries to run an obituary, according to Richard Pearson, one of four reporters in the paper's obit "bureau." Stories have a required format: age, cause of death, and survivors. Pearson and his colleagues insist on printing the cause of death for private and public figures alike. If callers—the deceased's family, or friends or coworkers—resist, they are asked to reconsider; if they still hold back information, there will be no obit. With prominent figures, the "bureau" pursues stories as any reporter would. Pearson wrote the story on Roy Cohn's death. Cohn had denied having AIDS—to Mike Wallace on *60 Minutes,* no less. But in Cohn's last days, he was being treated at NIH with an experimental drug whose sole use, says Pearson, "was to fight AIDS, and we said that in our story."

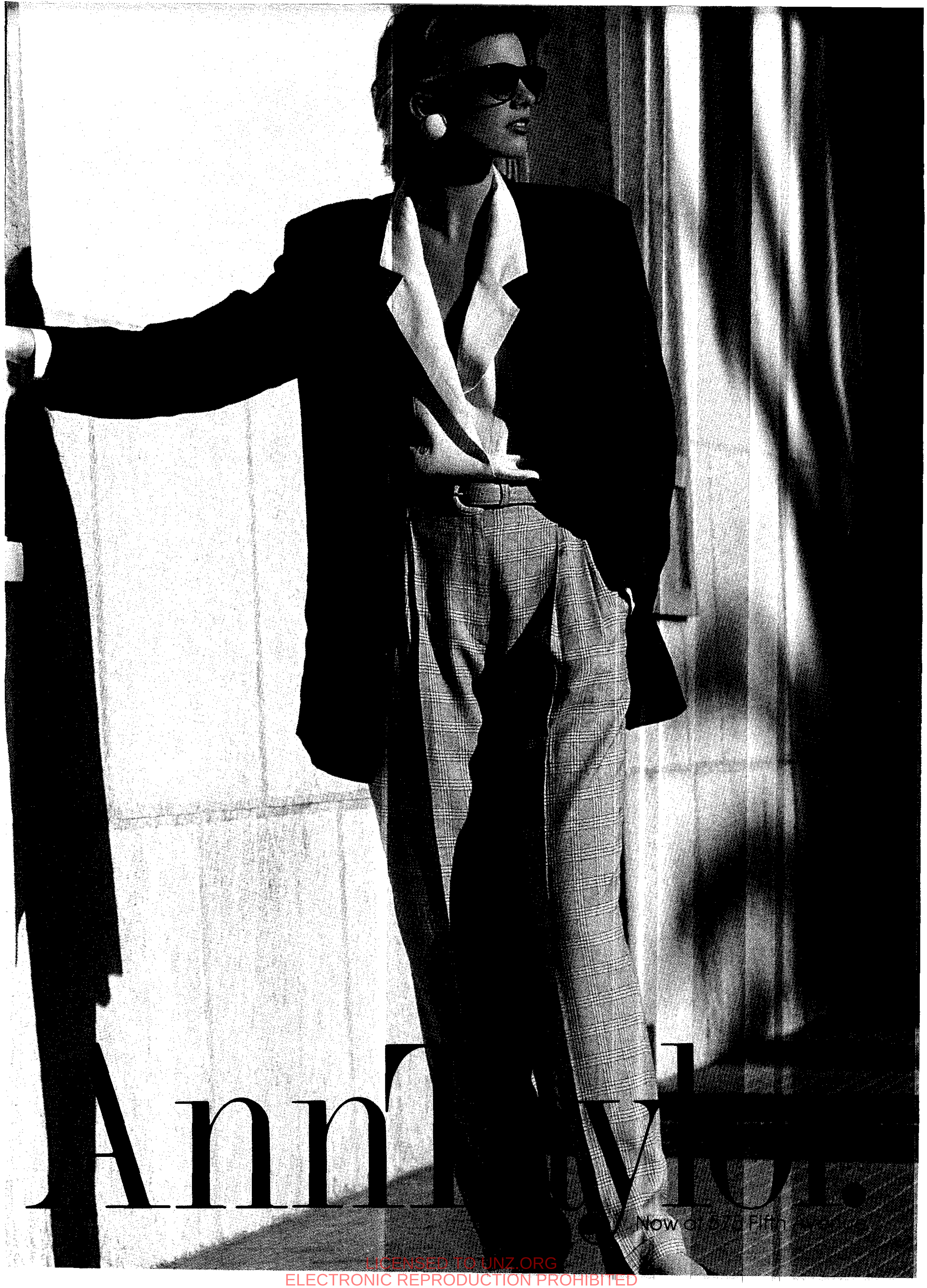
☐ *Drawing the Line:* Some sufferers and their families see beyond the AIDS stigma. The day that the *Times* carried an AP item describing the California coroner's concern about a Liberace cover-up, it also carried a short obit on the death of a 45-year-old TV producer who had died of AIDS, "according to his family."

Not everyone is so enlightened. Complex interests—institutional as well as familial—may come into play in AIDS coverage. In the current *Vanity Fair,* a two-page photo spread commemorates AIDS victims in fashion and the arts. Editor-in-chief Tina Brown writes that she knows of five creative people who are infected with AIDS. Brown explained last week that she would not identify them, as the magazine did the deceased. To do so might damage their ability to continue to earn a living and pay their medical bills—"a sad commentary on the world."

Yet even distinctions between the living and the sick don't always work. Perry Ellis may have died last May, but Perry Ellis designs remain a $260-million-a-year enterprise. Again, there had been gossip about Ellis's sexuality. When he died at 46 (of viral encephalitis, according to the hospital), the Los Angeles *Times* obit was written by its fashion editor, Bettijane Levine. According to Levine, she omitted any mention of AIDS, because after at least 45 calls, she couldn't get anyone to confirm "authoritatively" that Ellis had had AIDS. Friends protected Ellis's memory, and—not so incidentally—a prestigious label. Last summer, however, Patricia Morrisroe spent two months researching the Ellis story (*New York,* August 11, 1986), interviewed 52 people, and concluded, "[M]any people believe Ellis had AIDS, and given the evidence, it seems likely."

The obit page has become a new battleground. Gay groups ask for a full reporting of AIDS deaths, if for no other reason than to give heterosexuals a sense of the magnitude of the epidemic, and spur more support for AIDS research and treatment. The cases of stonewalling have led some gay writers to point out that there may be a distinction between being "gay" and being "homosexual": Gays identify socially and politically—and therefore publicly—with their sexual orientation. Homosexuals choose to suppress that identity, to control a carefully cultivated public image, in life and—if possible—in death.

The media have to protect their own image. The most open way is by avoiding sexual politics of any kind, thus steering clear of being perceived as squeamish or part of a cover-up, gay or straight, left or right. Energetic but lawful reporting, together with full disclosure of the causes of death when public figures die, creates fewer ethical problems than avoiding mention of AIDS. As Siegal says, "It's journalism to print what you can find out." In short: Put it in the paper. ■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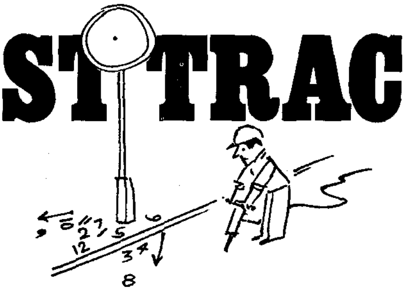
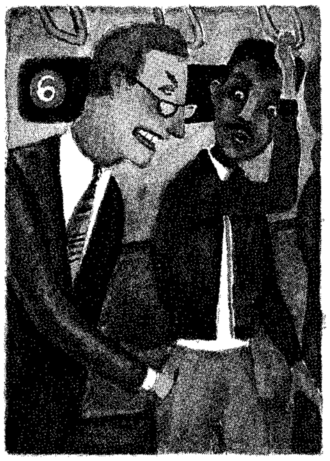


TRUE TALE

White-Collar Crime

“WHEN I FELT THE HAND brush against my back pocket for the second time,” my friend was saying, “I felt the pocket. I was riding the Lexington Avenue IRT, and for twenty years I’ve kept my money and credit cards in a rubber band in that pocket. Now they were gone.



“I wheeled in the crowded car and confronted the thief, a young man. I was not thinking violence; I just wanted the money back. Without a word, I reached into the man’s pants pocket and pulled out a wad of bills.

“ ‘¡Es mio! ¡Es mio!’ he said.

“I just glared at him. I refused to be another victim. I checked the wad of bills and saw that my credit cards weren’t with them. I kept the money and checked his other pocket, but it was empty. Then I realized there must be an accomplice—I became frightened. At the next stop, maintaining an icy stare, I backed out of the car. The thief didn’t follow me, but another man did—I expected a confrontation. I turned to him, put my hands out, and backed away. He never made a move. I bounded up the stairs. On the street, I warned someone heading down to watch out for the two pickpockets.

“My enthusiasm grew the more I told the story. ‘Caught him red-handed,’ I said. ‘Took my money right back. Nailed him so bad he didn’t even try to stop me.’

“Then, the next day, I found the wad of bills and credit cards in my *coat* pocket. My jaw dropped—I could see this poor guy going home and telling his wife how crazy the city had become: that he’d gotten mugged on a crowded subway by some guy in a suit.”

EDDIE ELLNER

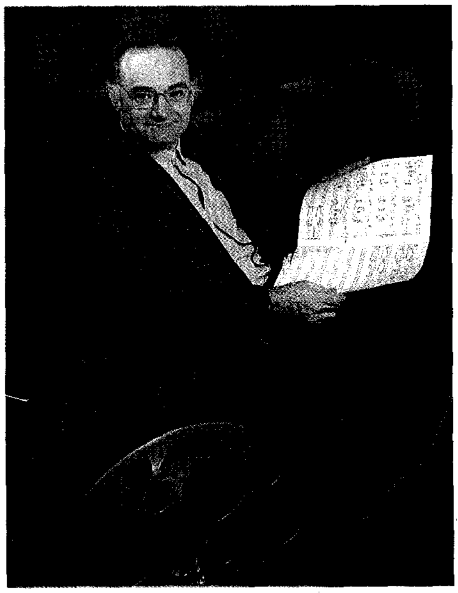
BRIEF LIVES

THE SOUND OF SILENTS

“SILENT FILMS WERE NEVER MEANT TO be seen in silence,” says expatriate composer and conductor Carl Davis. “They were conceived to have music—*orchestral* music.” Now, 60 years after *The Jazz Singer* rendered the silents obsolete, a new generation will get the chance to watch stunning Hollywood classics (*Flesh and the Devil*, with a devastating, seductive young Garbo; *The Thief of Bagdad; The Wind*, with Lillian Gish) the way they’re *supposed* to be seen, with Davis conducting the American Symphony Orchestra at Radio City Music Hall March 5 through 8.

Since 1980, when he was hired to create a five-hour score for a London showing of Abel Gance’s *Napoléon* (the movie was seen here in 1981 with music by Carmine Coppola), Davis has been composing for silent movies and conducting his work at film festivals across Europe (he has also scored such contemporary films as *The French Lieutenant’s Woman*).

With a VCR and a television monitor mounted over his piano—the videotapes of the films have a time code so he knows each scene’s length—Davis composes synchronized music that has nothing to do with player-piano clichés and everything to do with these films’ origins: In the twenties, the great movie palaces had their own orchestras, composers, and arrangers, who created complete scores for each film—sometimes one a week. The studios provided cue sheets with scene breakdowns to make accurate scoring easier; for big pictures, the studios distributed scores with their reels, and Davis has consulted these arrangements whenever possible.



Carl Davis: “This is a blood sport.”

Davis got the original MGM score for *The Big Parade*, for example, and incorporated such “documentary” songs as “You’re in the Army Now” and “Over There.” He’s also written organ music—another historically accurate accompaniment—for a church scene in *Flesh and the Devil*, so he’ll make use of Radio City’s mighty Wurlitzer.

Although his scores have been recorded and shown with the films on television here and in England, the Brooklyn-born Davis, 50, who’s lived in Britain since 1960, believes these silent classics are best viewed with live music. And he relishes the challenge of each performance, which he compares to conducting for an opera or ballet. “I have to *watch* the film while I conduct so I can see if I’m keeping up with my plan,” he says in his acquired British accent. His eyes gleam. “I look upon this as a *blood sport*.”

DANIEL SHAW

Photograph by Ken Collins. Illustrations: top, Guy Billout; left, Larry Ashton.

THE HEART OF THE MEHTA

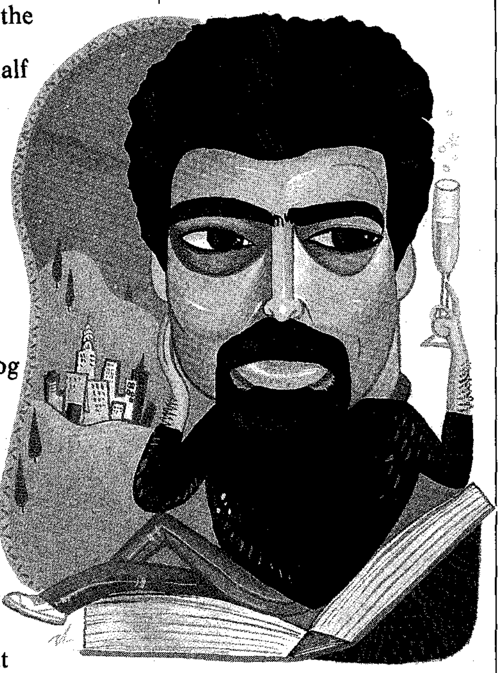
LONDON LETTER

'I HEAR THEY'VE appointed a blind conductor to head Alfred Knopf," read one telegram of congratulations. The recipient wasn't Ved or Zubin, but Ajai Singh Mehta, known as Sonny, who is expected to arrive in New York in April. Robert Gottlieb's replacement as editor and president of Knopf is a surprising one, not only because Mehta, 44, is British, not only because he is Indian, but because he has always been a publisher of paperbacks—probably the most striking instance of the ascendancy of soft covers.

"He's a bloody-good publisher and personal enigma," says agent Pat Kavanagh of Mehta, for fifteen years the head of Pan, Britain's largest paperback house. Agent Deborah Rogers concurs: "He's the most passionate reader of any publisher I know, but *he's* very difficult to read—he's very silent and restrained, personally tricky." Certain facts, however, are known. Mehta was born in New Delhi, the son of a diplomat, and educated at Cambridge. His career in publishing took off when Tony Richardson hired him in 1970 to be his assistant while he created Paladin, the first major paperback imprint to give the giant Penguin a run for its money. Richardson died only eighteen months later, and Mehta took over the line, which included a splashy best-seller he had commissioned, *The Female Eunuch.* In 1972, he left for Pan, where, in addition to overseeing the huge low- and middlebrow operation, he started the Picador line of quality paperbacks, whose authors include Italo Calvino, Bruce Chatwin, and Gabriel García Márquez. Michael Herr's *Dispatches* was published by Picador in 1978, and Herr has nothing but praise for Mehta: "Nobody wanted to publish it here, even after its reviews and after it made the best-seller list in America. But Sonny picked up on it and gave it a tremendous amount of attention; he stirred up interest in the press and gave it to a lot of people to read." Mehta's most recent successes have been Bret Easton Ellis's *Less Than Zero* and Spalding Gray's *Swimming to Cambodia.*

While most of Pan's authors echo Herr's enthusiasm—Jackie Collins adores him, Salman Rushdie says, "He did the most remarkable job of line-by-line editing on my book I've ever come across"—some lesser lights think he has time only for the stars. "I didn't see the evidence of this brilliant editing I'd always heard about," says Georgina Howell, the author of a book about fashion designer Bruce Oldfield. "I never saw him for the ten months I was writing it, and he gave me no comment until it was all done. He's so high-powered, so jet-set"—Mehta makes frequent trips to New York—"that he's always abroad, and then he's exhausted when he gets back." One publisher observed that it wasn't difficult to publish winning paperback fiction when your house was owned by three (now two) of the largest hardcover houses in Britain. (Another, however, said that Mehta sometimes acquired authors and sent them to a hardcover publisher.) It was indeed difficult to determine whom Mehta had discovered since Germaine Greer. "Let's see," said a veteran of British publishing, "there's Douglas Adams, Douglas Adams, and—oh, yes, I almost forgot—Douglas Adams."

Along with the low-key, soft-spoken style that has led another agent to dub him Mutter Mehta, Sonny is informal to a degree unusual among British publishers. In a world of pinstripes, he wears jeans and sneakers, and his weimaraner often had the run of his office. He is a devoted cricket fan; he is known to drink a lot, though never to get drunk; and he once surprised an author by eating his lunch backward, beginning with the chocolate cake. Sonny's other half is also well known in London. At Cambridge, he became engaged to the beautiful Gita Patnaik, celebrating this event by purchasing a dog with a fiver borrowed from Rajiv Gandhi. The couple have a teenage son. Gita, still blazingly glamorous, is the author of *Karma Cola,* a sardonic look at Anglo-Indian relations, and is at work on a novel set in India. Admirers look forward to her effect on the New York scene. "Gita loose at a dinner party," says one, "can cause the most tremendously agreeable damage."

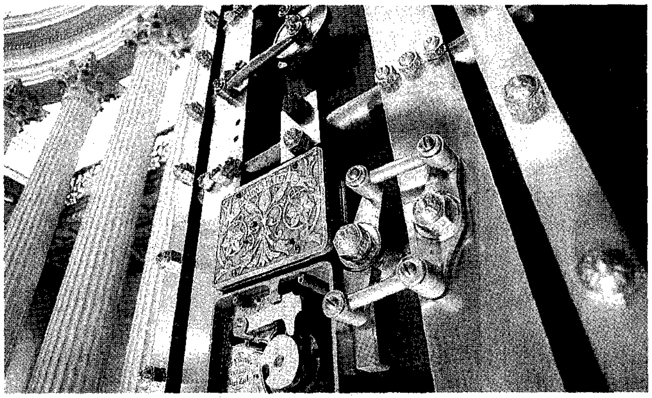


THERE IS ONE MORE thing that everyone knows about Mehta. Last year, while visiting Australia, he was detained by the police and fined for possessing cocaine. A spokesman for Pan says, "He didn't know it was there" and "It was all an unfortunate mistake" and "It was a very small amount." When asked if this brush with the law might bar Mehta from entering the country, Random House lawyer Gerald Hollingsworth said, "We have full confidence that it will be worked out satisfactorily. We are applying for an H-1 visa, the one for persons of distinguished merit and ability, and that's precisely what Mr. Mehta is." The decision, he said, should come through in two weeks.

How will Mehta transform Knopf? The best assessment comes from Christopher MacLehose, the publisher of Collins Harvill. "The difference between Sonny and Bob Gottlieb is that Sonny will give quite a free rein to other people, so instead of a funnel there may well be a team. He will also probably take more of Europe into Knopf than is there." Whatever the matter, one can be sure about his methods. "He will move," says MacLehose, "on very furry feet." RHODA KOENIG

Illustration by Robert de Michiell.

DETAILS



LAST YEAR, A BUSINESSMAN NAMED LARRY SIMMS TOURED Federal Hall on Wall Street, which the National Parks Service is restoring. Simms noticed two seven-foot, 8,000-pound bank-vault doors, installed in 1876 when the hall was a U.S. Treasury building and now frozen up and encrusted with rust, dust, and dirt. The Parks Service wasn't restoring them, so Simms, a novice, got permission to do it himself: He interviewed locksmiths and safecrackers, deduced the locks' combinations from old patent documents, took them apart and cleaned them (and the doors' brass scrollwork) with petroleum jelly and mineral oil. Thanks, Larry.

PRICES

HERE'S WHAT PRETENDING that it's summertime costs this winter:

☐ Three nights for two at the Barbados Hilton, including airfare and room with view of Caribbean, $1,266.

☐ Basic scuba-diving outfit (mask, regulator, wet suit, fins, air monitor, and tank), from Scuba World (167 West 72nd Street), $1,000.

☐ Gottex bathing suit, at Courts & Sports (410 Columbus Avenue), $84.

☐ Ray-Ban sunglasses, from Eye to Eye Vision Center (137 East 42nd Street), $34.95.

☐ Half-hour tanning session, at Riviera Suntan (200 East 59th Street), $15.

☐ Eight-ounce bottle of Coppertone suntan oil, at Duane Reade (370 Lexington Avenue), $5.39.

☐ Six-inch pot of forced narcissus bulbs, at Farm and Garden Nursery (2 Sixth Avenue), $8.95.

☐ *Body Heat,* at First Run Video (558 Third Avenue), $24.95.

☐ *Endless Summer,* by the Beach Boys, at Tower Records (1961 Broadway), $8.99.

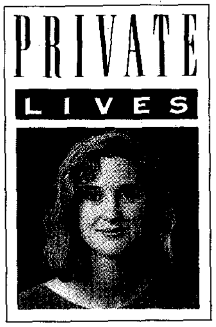
OVERHEARD

AT THE HEAD OF A LONG Chemical Bank cash-machine line:

"You know, bank machines in California are so much more laid back than they are here."

At the back of the line: "You don't have to go to *aerobics* class. Shopping is good exercise, too."

THIEVES LIKE US



I RECENTLY SHOWED MY BICYCLE TO A MAN. HE GASPED IN admiration, just as I knew he would. "God," he said. "That's the sexiest bike I've ever seen."

I nodded, shyly, but in perfect accord. There's no escaping facts. I *do* have the sexiest bike around. It's shiny, red, and Japanese. But that's not the only reason I love it. I love my bike because I've had to fight for it. Until I became a bicycle owner, I never believed I was capable of cold-blooded revenge. I was wrong.

I used to keep my bike in my friend Tim's building, in a basement storage closet where six other tenants kept theirs. I couldn't imagine a safer place: Three keys were necessary to get to the bikes—one for the front door, one for the basement, and one special tiny one for the closet. But just to be sure, I locked my back wheel to a pipe so no one could go for a joyride. (My bike was so much prettier than the others—I thought someone might succumb to temptation.) Then one day, I opened the third door to find that my front wheel was gone.

I looked at the other bikes. They all still had the same dingy front wheels. But how could an outsider have picked three different locks? And why did he want my wheel?

A month went by, but the wheel wasn't returned, so I gave in and bought another. I discovered that not only did I have to buy three separate parts—tire, hub, and quick release—but it was impossible to buy any of the three brands I'd had before. My rage intensified a notch when I realized the spoke patterns on my beautiful bike now wouldn't match.

When I returned to Tim's building, I noticed the shadow of a bike under the lobby stairs. "That belongs to my new neighbor," Tim said. "He'd better move it to the basement."

"How long has he had it here?" I asked.

"About a month," said Tim, and we looked at each other. While I kept watch, Tim pulled out the bike. It was an ancient ten-speed—with a brand-new, shiny front wheel.

"This doesn't necessarily mean a thing," I said.

"Sure it does," said Tim. "He's a sleazebag. I always knew it." We argued back and forth, then suddenly I remembered the three different brand names. We looked at the tire, hub, and quick release of the neighbor's front wheel. In the basement, we looked at my back wheel. All three brands were the same as mine.

"You have three options," said Tim. "Confront him with what he's done. Leave an anonymous note and see if he returns it. Or you can steal it back."

I thought about guilt beyond a reasonable doubt, about circumstantial evidence and the assumption of innocence. Then I thought about my beautiful red bike.

"Let's steal it," I said, and we did.

The next day in the lobby, Tim and I exchanged sheepish looks. Had the neighbor discovered his loss yet? What if it really *was* his wheel? I felt slightly sick to my stomach as I peered under the stairs. There was the neighbor's bike—with a brand-new, shiny front wheel.

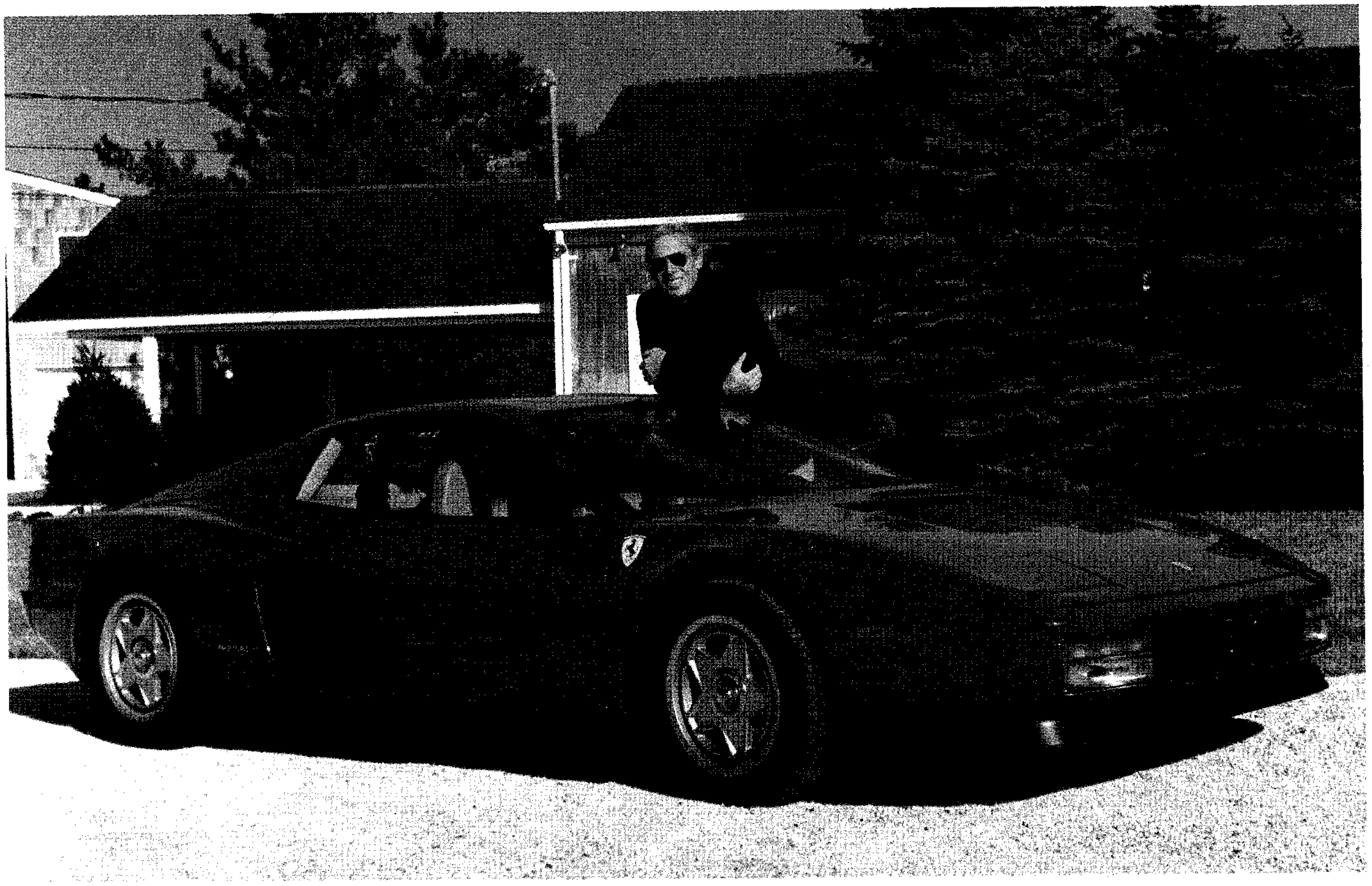
"Well, maybe this proves we were right," I said, once we were outside.

"But why bother with yours if he already owned a decent wheel?" argued Tim. Then we saw it. Less than ten feet from the building was a bike chained to a lamppost. It was missing its front wheel.

ELLEN HOPKINS

Photograph ©1987 by Frederick Charles.

ADVERTISEMENT



WE PHOTOGRAPHED JOHN WEITZ WITH HIS REDHEAD!

No, it's not what you might think. Designer John Weitz, is totally devoted to a brunette, his wife Susan. But the new redhead in his life is his Ferrari Testarossa (Redhead), probably the most incredible passenger car ever built! Ex-racer John Weitz loves great automobiles and all the other things which interest modern men. That's how he stays one of the world's leading menswear designers. He is always in the picture.

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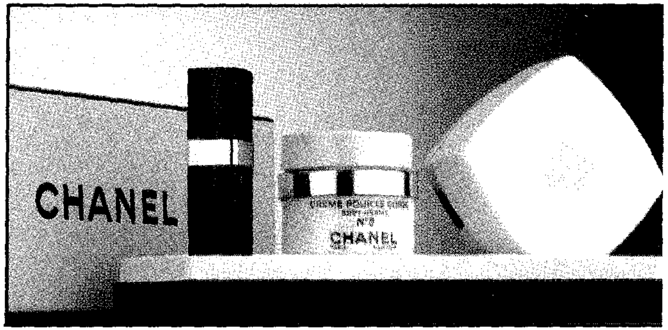
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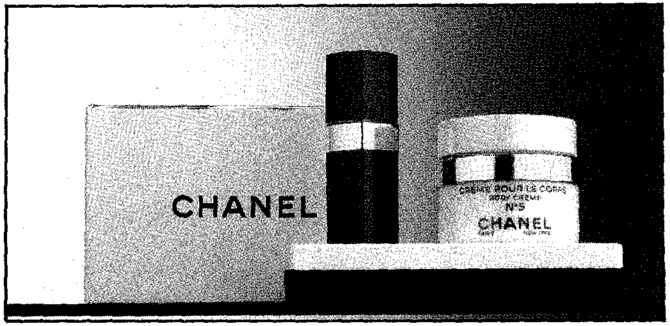
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RUTH RECOMMENDS

BY RUTH GILBERT

The New School is devoting February 28 to the Constitution. It's an exciting day-long program of seminars that get into some hot, controversial issues. Call 741-5684 for specifics. You'll learn a lot.

THE GINGER MAN

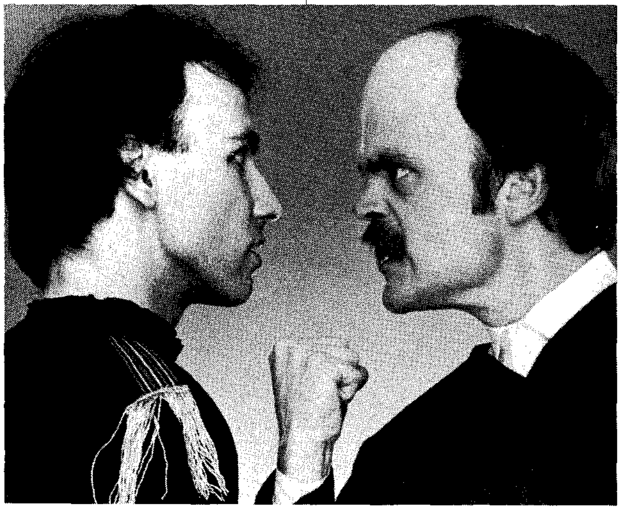
Singer-pianist George Young offers blues, jazz, semi-classics, show tunes, and romantic ballads, all of them a pleasure to listen to. See him here Wednesday through Saturday, nine until midnight.

'MUPPET BABIES LIVE'

Here are Miss Piggy and Kermit as babies, making eyes at the audience. It's your family's last chance to see Jim Henson's cuties—their gig at the Felt Forum ends March 1.

'BILLY BISHOP GOES TO WAR'

Robin Haynes stars as Billy (and sixteen other characters as well). The play, which is at the Mazur Theatre through March 1, is based on the true story of a Canadian boy who enlisted.

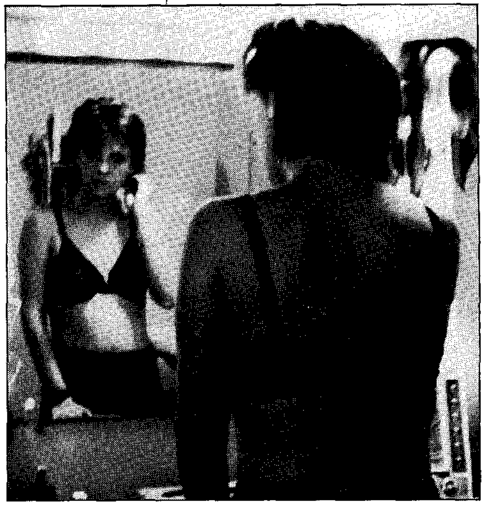


'INTRIGUE AND LOVE'

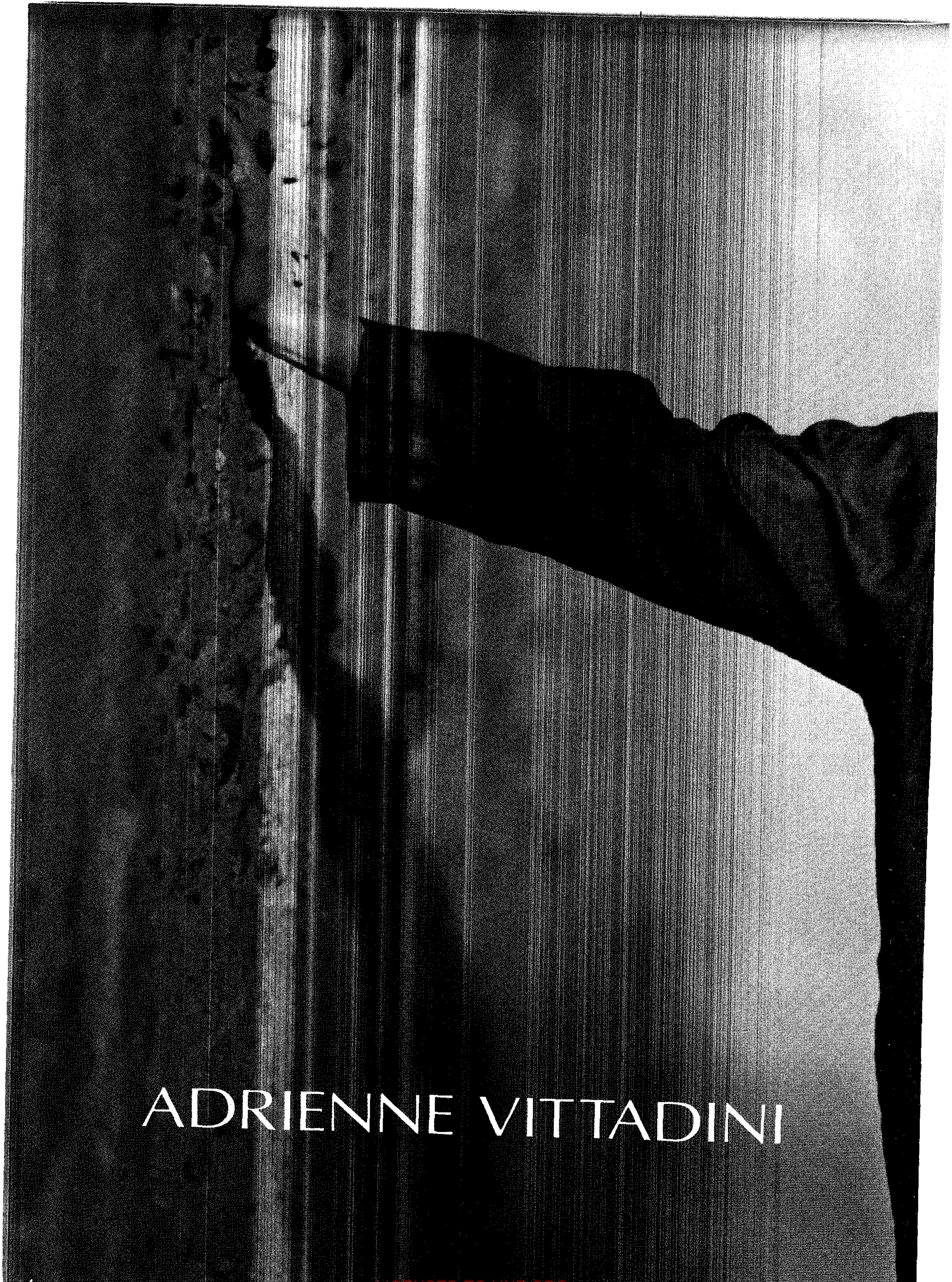
Above are Robert Kilgore (left) and Stephen Byers in a scene from Friedrich Schiller's drama. It deals with parental authority and filial rebellion, and opens February 26 at Theatre 22.

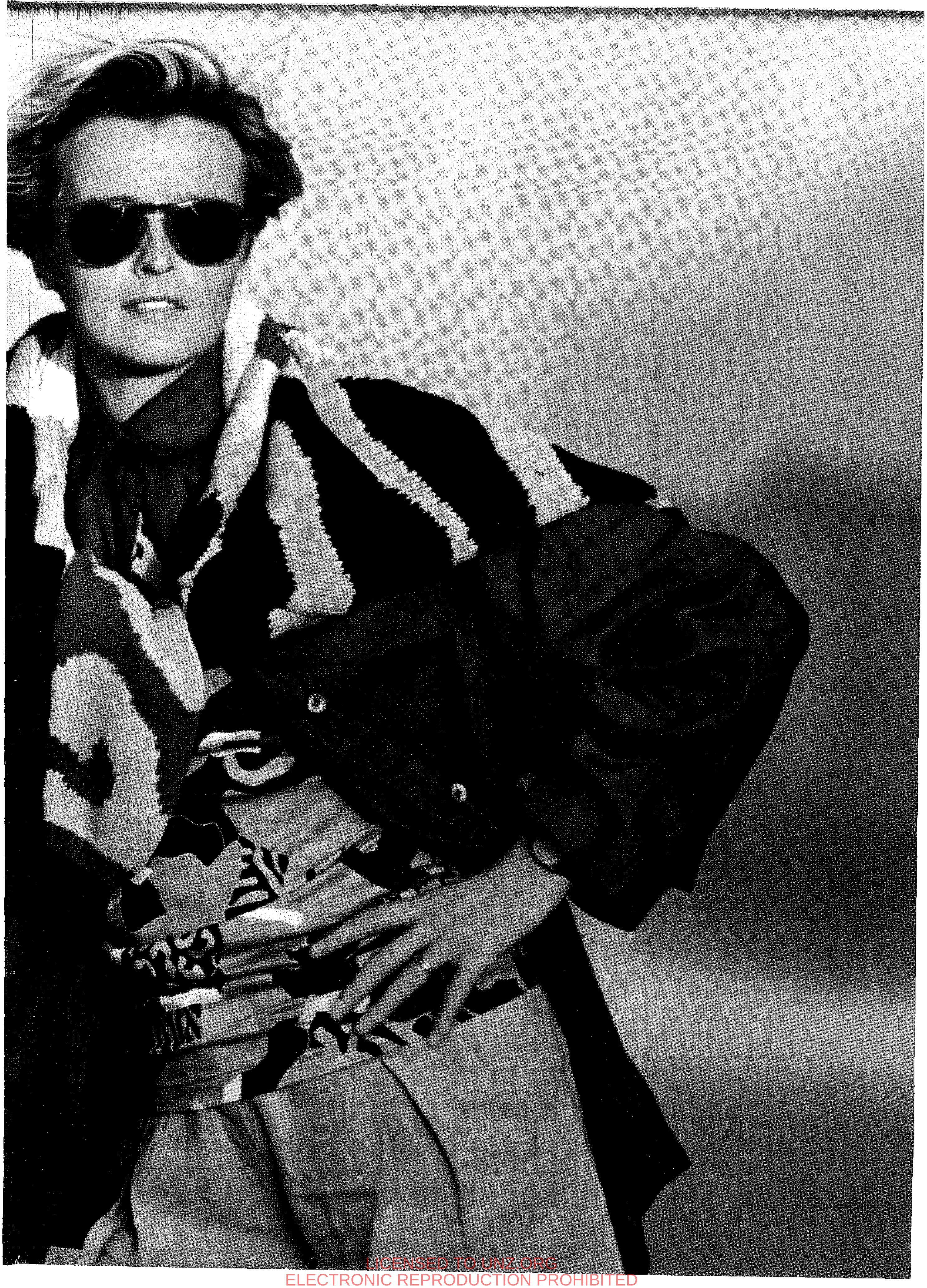
'WORKING GIRLS'

Below, Louise Smith gets ready for the evening chores in Lizzie Borden's film, which opens February 27 at the 57th Street Playhouse. It's set in a contemporary, upscale brothel and is "graphic but not pornographic."



Photographs: top right, Skip Dickstein; top left, Martha Swope Associates/Carol Rosegg.


ADRIENNE VITTADINI



RISING SUN ON WALL STREET

HOW JAPANESE MONEY AND FIRMS ARE MOVING IN

BY DANIEL BURSTEIN

EARLY LAST MAY, SOME OF THE COUNTRY'S SHREWDEST traders got a sudden shock. Up and down Wall Street, bond dealers watched the action on their computer terminals in disbelief. Somebody was doing something strange to the biggest, most liquid, most secure financial market in the world: the U.S. government debt.

Many of these bond dealers had a lot to lose. In the last few years, they had got into the habit of "shorting" the most recent 30-year U.S. Treasury bonds in the weeks before the next bonds would be issued. In simple terms, that meant the traders made commitments to sell bonds they didn't own, on the assumption that by the time they needed to buy them to fulfill their commitments, the price would have fallen.

It had seemed like a perfect bet. The bonds are issued quarterly, and each quarter, the formula worked. The price of the "old" bonds dropped just before the new ones were issued, and the traders who'd used the shorting strategy pocketed a quick profit.

This time, however, the formula went haywire. Instead of falling, the price of the old bonds began to rise. Traders went into a frenzied scramble, driving prices up further and tightening the squeeze as they searched for bonds to cover their positions. When bids are met, the word "hit" flashes on a bond trader's computer screen, just as in a video game. But as the hours wore on last May, nothing was hitting. Somewhere, the bonds were being held. That somewhere, it turned out, was Japan.

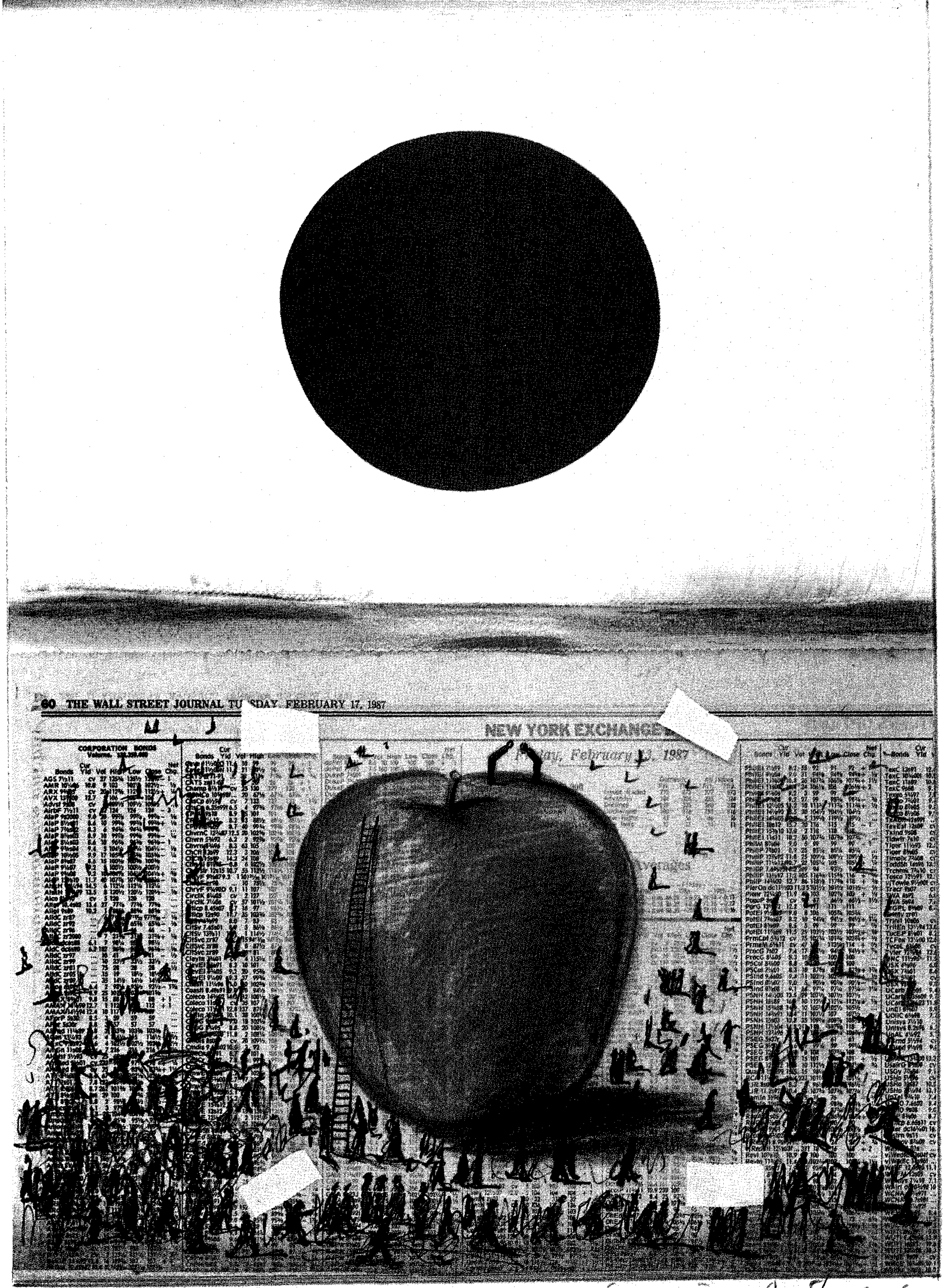
Though to most people, 1986 on Wall Street was the year of Ivan Boesky and the insider-trading scandals, history may recall it as the year the Japanese arrived in force. In recent months, the "Big Four" Japanese securities houses—Nomura, Daiwa, Nikko, and Yamaichi—have dramatically expanded their American presence. Nomura's staff has grown from 200 to 500 in the last year, and the company expects the staff to number 2,000 by 1989. Daiwa's 400 employees are already crowded in the company's new 100,000-square-foot headquarters atop the World Financial Center in Battery Park City.

"We are latecomers to the fixed-income U.S. market, so we have to be very aggressive," says Nikko's U.S. chairman, Toshio Mori. Like executives at Nomura and Daiwa, Mori expects his firm to become one of the top ten American investment firms—not only serving customers in Japan but selling U.S. stocks to Americans, underwriting U.S. corporate bonds, distributing bonds to American clients, and sponsoring initial public offerings of American stocks.

IN 1986 ALONE, JAPANESE INVESTORS PUMPED SOME $80-billion into American financial markets. Most of the money went to buy U.S. Treasury bonds and bills. Indeed, with their acquisition of Treasury obligations running to around $60 billion, Japanese sources financed close to a third of the Reagan administration's huge budget deficit.

But having established themselves in Treasury bonds—an extremely secure investment—the Japanese are now putting their money in more speculative areas. They have at times been among the prime movers in driving up the price of gold on New York's Commodity Exchange and the price of French Impressionist paintings at Christie's auctions. Every six

ILLUSTRATION BY EUGENE MIHAESCO


60 THE WALL STREET JOURNAL TUESDAY, FEBRUARY 17, 1987
NEW YORK EXCHANGE
Friday, February 13, 1987
CORPORATION BONDS

"BY 2000, TOKYO, NOT NEW YORK, COULD BE THE WORLD'S DOMINANT FINANCIAL CENTER," SAYS SCHUMER.

months for the last two years, new Japanese investment in American stocks has doubled, reaching about $4 billion in the last half of 1986. Commentator Jane Bryant Quinn has suggested that this demand for equity might be the engine that drives the Dow over 3,000 in 1987.

On their way to investing $6 billion in U.S. real estate last year (up from less than $1 billion in 1984), Japanese buyers picked up a top-of-the-skyline collection of New York addresses. Mitsui bought the Exxon Building on Sixth Avenue for a record-setting $610 million, and Shuwa paid $175 million for the ABC headquarters, three blocks north. Dai-Ichi acquired the Tiffany building on Fifth Avenue for $94 million—a per-square-foot record for American retail space. Zeckendorf Towers, now rising in Union Square, is the result of Kumagai Gumi's $1.2-billion commitment to a joint venture with William Zeckendorf Jr. And just last December, Nomura Securities paid $50 million for a half-interest in Benjamin V. Lambert's Eastdil Realty, one of the first real-estate investment-banking firms in the country.

Perhaps the most interesting harbinger appeared last summer: Sumitomo Bank invested half a billion dollars in Goldman, Sachs & Company, one of the most venerable American investment banks. The reaction from John H. Gutfreund, a Wall Street power and the chairman of Salomon, Inc., was swift. "Goldman won't be unique in selling to a Japanese institution," he told the *Times*, "only the first."

DESPITE THESE SIGNS OF WELCOME FROM TWO OF Wall Street's most prestigious firms, the growing Japanese presence has set off a noisy debate. Most experts argue that Japan's thrust into New York's markets is a healthy facet of "globalization"—the merging of the world's money markets around the London–New York–Tokyo axis and the 24-hour trading day. "We certainly see increased competition from Japanese firms, but we don't consider it a threat," says John G. Heimann, vice-chairman of Merrill Lynch Capital Markets. Indeed, Merrill Lynch is enthusiastic about globalization, sensing that the opportunities for Americans—as witnessed in London's recent "Big Bang" market deregulation—will be greater than the losses.

Merrill's problem with the Japanese, Heimann says, is not in New York but in Tokyo, where the world's second-biggest financial market—once virtually sealed off to foreign participants—is now opening up, but only slowly. Even so, Heimann is optimistic. After years of intense lobbying, Merrill Lynch last year became one of the first six foreign firms allowed to join the Tokyo Stock Exchange.

To some people, however, the Japanese arrival is cause for alarm. "In the year 2000, Tokyo, not New York, could be the world's dominant financial center," says Congressman Charles E. Schumer, the Brooklyn Democrat who serves on the House Banking Committee. While Japanese firms grow freely in New York, American firms "can't get in the door" in Tokyo, he argues. They face problems that range from the large (restrictions on participating in government-bond syndicates) to the small (limited telephone lines on the floor of the Tokyo Stock Exchange).

Schumer worries about the jobs of his constituents in Sheepshead Bay, Canarsie, Flatbush, and Park Slope, where more voters are employed in banking, securities, and financial services than in any other field. Unless the United States shapes up, Schumer claims, the prognosis is serious. "The same thing that happened to the American auto and steel industries in the face of Japanese competition could very well happen in financial services."

LAST MAY'S BOND SQUEEZE WENT ON FOR SOME TIME. With American dealers facing hundreds of millions of dollars in losses, Nomura Securities finally stepped in to ease the crisis. The firm obtained $500 million in U.S. bonds from its Japanese clients and made them available to American dealers—at a profit to itself, of course.

Most Americans have never heard of Nomura, yet it is the world's biggest brokerage firm. "In a takeover financed with stock, Nomura could swallow Merrill Lynch like a bit of predinner sashimi," said *Fortune* recently.

In several instances over the last year, Nomura has been the single biggest salesman of the U.S. national deficit. (Because the U.S. government is spending more than it takes in, it has to issue bonds to make up the difference.) Nomura's vast network of bond-buying clients includes Japan's cash-rich corporations as well as ordinary Japanese citizens, who are famous for their propensity to save. Without Nomura's salesmanship—and that of Daiwa, Nikko, and other Japanese firms—it's a good bet that U.S. interest rates would be considerably higher today. Indeed, some experts think that if the Japanese pulled out in a substantial way, the United States would be pushed into a recession.

On the other hand, the greater Japan's stake in the U.S. economy, the less likely that Japanese investors would want to do anything to destabilize their holdings here. Even so, the very thought of dependency on foreigners worries a lot of people—and the concern grew quickly during the May squeeze. Some in the financial community accused the Japanese of creating the squeeze for their own profit. Others saw it as a show of force designed to bolster demands by Japanese houses for admission to the exclusive club of "primary dealers" in U.S. government securities. (Members of this select group are allowed to deal directly with the Federal Reserve.) One bond-watching publication quoted speculation that Nomura "felt [it was] given bad service and rotten prices by the U.S. dealers" and that the company had used the squeeze tactic to show that it "wouldn't put up with it."

NOMURA DENIED THAT THERE HAD BEEN ANY ORchestrated campaign. The firm insisted that the intricacies of Japanese tax law—more than anything else—had caused Tokyo's portfolio managers to hold onto the bonds. The effort to ease the crisis, Nomura said, was designed to head off anti-Japanese sentiment created by the incident.

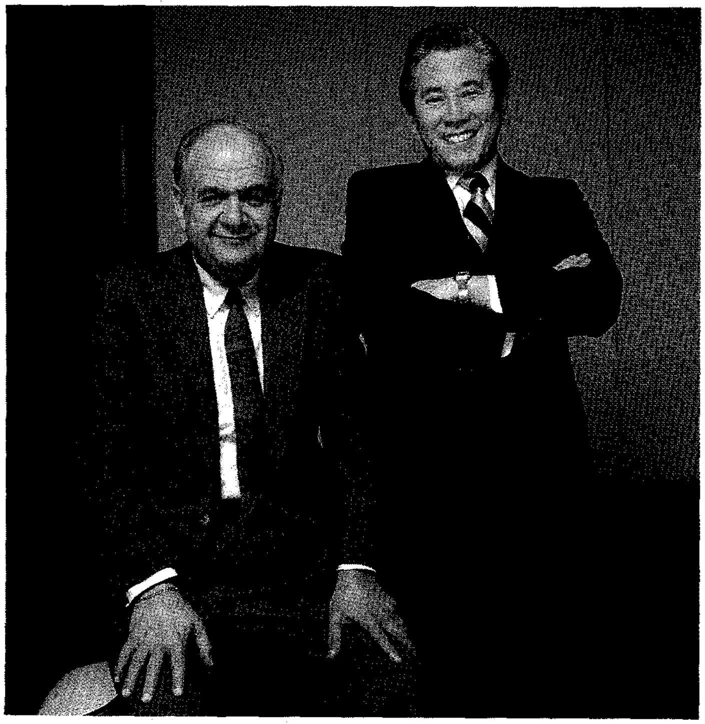
After looking into the matter, E. Gerald Corrigan, president of the Federal Reserve Bank of New York, declared that the Japanese hadn't done anything wrong, and he suggested that the herd mentality of American securities firms had as much to do with the panic as anything else. A few months later, Corrigan's Federal Reserve conferred the coveted primary dealerships on Nomura and Daiwa, much to the chagrin of Congressman Schumer and a vocal group of legislators on Capitol Hill.

But even in the absence of a conspiracy, the seven days in May revealed how dependent American markets have become on Japanese investment—and how open to manipulation they might be.

The Japanese, meanwhile, are sensitive to being perceived as "outsiders" and have worked hard at Americanizing their New York operations. Daiwa's new Battery Park City headquarters, for example, looks and feels like the offices of any thriving American financial organization. To be sure, the lunch cart includes prepared sushi platters, and the babble of Japanese occasionally rises above the babble of English. But the Statue of Liberty reigns in the harbor outside Daiwa's panoramic windows, and inside, Americans outnumber Japanese by more than six to one.

Chairman Takuro Isoda, impeccably tailored in a gray three-piece suit, is undoubtedly sincere when he says, "I'm just a decoration here. The real work of this firm in New York is done by Americans." Indeed, the vice-chairman of Daiwa Securities America, the avuncular Paul H. Aron, has been running many of the firm's most important operations for a decade. Aron is proud of the growing number of American staffers who can write their reports in Japanese. "This is no longer really a Japanese company, nor is it an American company," he says. "This is an international company that reflects the growth of a single world-capital market in London, New York, and Tokyo."

"I'm just a decoration here," says Takuro Isoda, the dapper chairman of Daiwa's expanding American operations.



DAIWA'S PAUL ARON AND TAKURO ISODA.

Around town, the same assertion is being made at other Japanese brokerage houses, with varying degrees of accuracy. Last year at Nomura Securities, a disgruntled minority of American employees went on "strike" over the firm's strongly Japanese attitudes about money and promotions; since then, Nomura has hired a number of Americans, including Don McKinnon, a former linebacker for the Patriots, who has been made a senior vice-president and director of American equity sales.

Stephen H. Axilrod, who'd had a long career in Washington, most recently as one of Paul Volcker's top deputies at the Federal Reserve, was made a vice-chairman at Nikko Securities not long ago. Axilrod is more candid than most Americans at Japanese firms about the cultural problems and the difficulty of attracting top American talent. "Right now, we can't get the kind of people who think of themselves as potential chairmen, because the day when this firm will have an American chairman is still in the future," Axilrod says. "The closest they come now is having me in my slot." And even for Axilrod, internal corporate thinking is sometimes enigmatic. "The hardest thing to find out," he says, "is whether someone is making a decision here for his own reasons or because it's what Tokyo thinks is best in the long run."

Overall, though, Japanese cultural behavior is now in the shadows at all these firms. True, the Japanese staff will work well into the night and then hit midtown *karaoke* bars to drink, sing, and talk over their problems without their American colleagues. But increasingly, the day-to-day operations are in the hands of Americans, with many of the Americans viewing themselves as pioneers in the brave new world of merging global markets.

ROBIN KOSKINEN, FOR EXAMPLE, IS, AT 39, THE prototypical up-and-coming American businessman on Wall Street. His green-blue eyes are piercingly sincere; his trousers are snappily hung by suspenders. He moves with confidence and makes decisions at type-A speeds. Three years ago, a headhunter approached Koskinen about joining a U.S. government-bond-trading department with an expanding Wall Street firm—Nomura Securities. Koskinen agreed, and his two and a half years there have coincided with what he calls "the extraordinary amassing of financial assets in Japan." When he arrived in 1984, he and a secretary made up Nomura's entire government-bond department. Today, as senior vice-president, Koskinen presides over a staff of 55 handling a volume that exceeds $2.5 billion a day.

Nomura's explosive growth, of course, owes more to global macroeconomic forces than to Koskinen's shrewd management. Since he has been with Nomura, four radical changes have taken place in Japan's economy and the world's, and today these shifts are making the Japanese firms the new power brokers of Wall Street.

First, capping half a decade of mounting trade surpluses, Japan enjoyed such record years in 1985 and 1986 that it became the resting place of much of the world's disposable income. With over a hundred billion surplus dollars at its disposal, Japan had no choice but to invest aggressively abroad.

Second, the Reagan administration has tried to reduce the U.S. trade deficit by weakening the dollar against the yen; as a result, investments in the United States have become 40 percent cheaper for Japanese buyers. In 1985, it took 250 yen to buy one dollar; today, it takes about 150. In some cases, American labor is now cheaper than Japanese labor. Prime Manhattan real estate sells for bargain prices compared with similar Tokyo properties. While the strong yen has caused hardships for traditional Japanese exporting companies, it is an enormous incentive for investment firms to expand abroad.

Third, amid the world climate of deregulation and globalization, Japan has at last begun to loosen its rigid economic controls. For example, Japanese insurance companies, whose cash hoards are enormous, were once barred from investing more

Photograph by Dana Fineman/Sygma.

ROHATYN WORRIES THAT AMERICA IS BECOMING A JUNKIE IN NEED OF "FIXES" OF JAPANESE CAPITAL.

than 10 percent of their assets abroad. In the last two years, that figure has been raised to 30 percent, triggering an outflow of hundreds of billions of yen. At the same time, American deregulation has made it easier than ever for foreigners to get in. The lifting of a 30 percent withholding tax on foreign-owned Treasury bonds greatly encouraged Japanese participation in that market.

Fourth, Japanese government and business leaders have recognized the limits of their country's manufacturing economy. Korea, Taiwan, and other Asian countries can now produce cars and VCRs far more cheaply than Japan can. For Japan, the solution has been to shift the country's economic center of gravity to higher-value areas, such as high technology and financial services, and to invest in foreign manufacturing efforts instead of trying to do it all at home. Half the profits at major Japanese corporations this year will come from investments rather than from basic operations.

What's more, the Japanese are becoming rather good at the global-investment game. True, in the past, they've been accused—with some justification—of not being sufficiently innovative or entrepreneurial. But their penchant for planning, discipline, and stability—together with their easy adaptation t world-market conditions—has provided a solid base fo spreading their cash around.

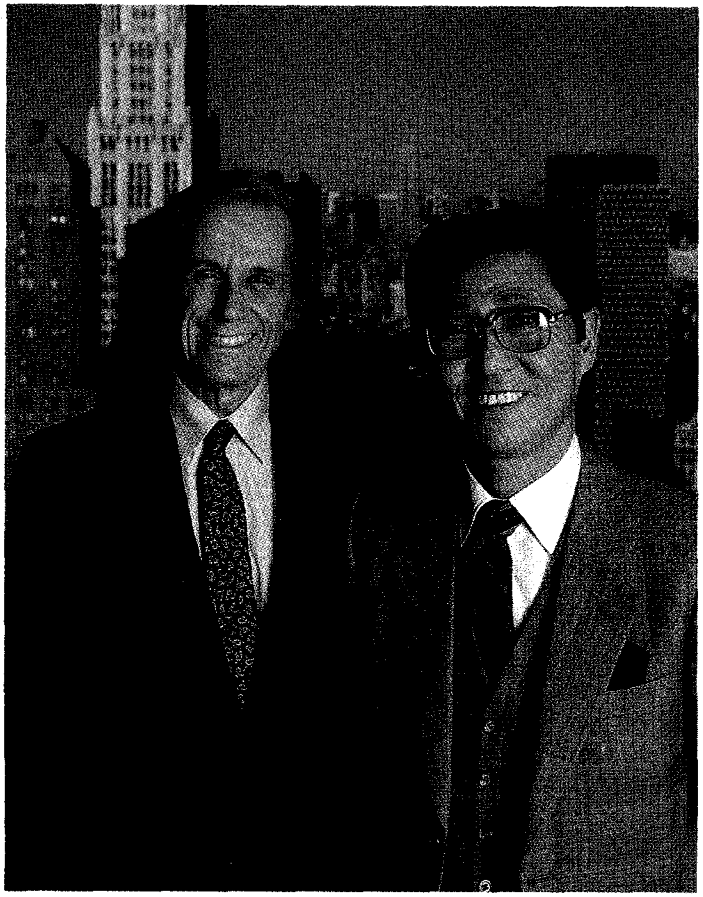
Some people see in the success of the Japanese a sign tha America is going to be surpassed as the leading financial power in the world. "Go back through history—look at Mesopotamia, Greece, Rome, the Incas, and Portugal—or look mor recently at the British and then the Americans," says Koskinen, seated in front of a huge picture window in the Nomur offices, high above Maiden Lane. "All these societies hel sway once. Those in power always want to believe that something in their national character makes them great. But the fac is, no nation can maintain anything but short-term globa domination."

Perrin Long, an analyst who tracks the performance o American brokerage companies at Lipper Analytical Services puts the developments in their starkest terms. "Tokyo will b the premier financial center of the world in the early twenty first century," he says. "New York will decline because U.S economic supremacy is declining."

Long thinks old-line New York investment-banking house are the most immediately vulnerable to Japanese competition because of the enormous amount of capita needed to participate in the mega-deals of the eighties After Sumitomo's $500-million infusion at Goldman Sachs, more and more American investment banker will look to Tokyo for the capital they need to compete "The Japanese have the money and most people have price," says Long. "Japanese firms have the ability t dominate areas that are now the source of the securities industry's greatest profit."

Nomura's Tokyo spokesmen acknowledge they ar shopping for a major retail brokerage firm to buy. A one time or another, both E. F. Hutton and Kidder Peabody (since purchased by General Electric) wer rumored to be on the shopping list, although neithe deal came off. Says Long, "Every Japanese firm ha trooped into my office to ask detailed questions abou the retail-brokerage business. They're doing thei homework, and if they buy, they'll be sure to buy th right one."

Toshio Mori of Nikko expects his company to become one of the top ten investment firms in America.



NIKKO'S STEPHEN H. AXILROD AND TOSHIO MORI.

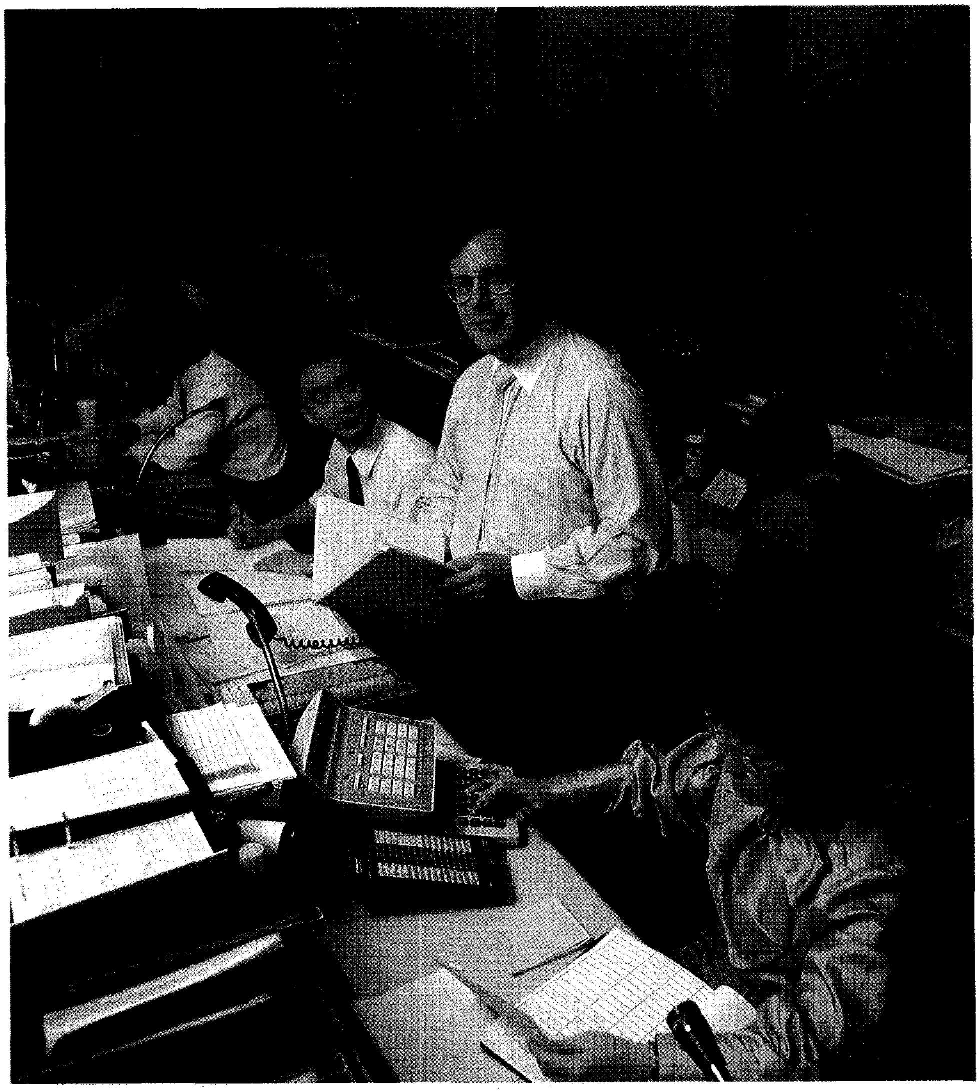
BY AND LARGE, THE PEOPLE WHO WORR about the inroads Japan is making on Wal Street don't blame the Japanese for seizin opportunities presented by history. Instead they find fault with the management of th American economy, whose weaknesse have brought about the rapid tipping of the scales.

On the whole, though, most Wall Street leaders ar bullish on America. They concur with Daiwa's Pau Aron, who argues that regardless of growing Japanes activity, "in the foreseeable future, the American component will be the center of the world-capital marke because America is the largest capitalist nation in th world and has the biggest, deepest, most liquid financial markets."

But the long-term trends suggest a different story The overall size of the U.S. financial market—that is the total value of everything that's considered an asset from real estate to stocks and bonds—is today roughl $7 trillion, compared with Japan's $2 trillion; but th Japanese market is growing more than twice as fast

Photograph by Louis Psihoyos

When Robin Koskinen arrived at Nomura in 1984, he and a secretary made up the firm's government-bond department. Today, he presides over a staff of 55.


ROBIN KOSKINEN IN NOMURA'S TRADING ROOM.

And though Japan's population is only half America's, its national savings rate is twice as high. What's more, Tokyo is the de facto economic capital of the Pacific Basin, the world's most dynamic region for growth.

What the world is witnessing, suggests Perrin Long, is a race between the tortoise and the hare. "And everyone knows who wins that one in the end."

Representative Schumer thinks the Japanese inclination for long-term planning is an asset American financial firms would do well to copy. "Wall Street is wonderfully entrepreneurial," Schumer says. "But the entrepreneur's mentality means that if they're making money, they're happy. They aren't thinking about 5 or 10 years down the road, and they don't really care if the Japanese have a 30-year plan or not."

The congressman claims that several heads of Wall Street houses are deeply concerned about Japanese competition and take a hard line on the issue in private. But he says they refuse to go public for fear of upsetting delicate relationships their firms are trying to forge in Japan.

One who is not afraid to speak—and one with a uniquely balanced perspective—is Felix Rohatyn, a senior partner at Lazard Frères, the investment-banking firm. Lazard Frères represented Sumitomo Bank in its Goldman, Sachs investment, and Rohatyn personally led the yearlong effort to put the deal together. He was impressed with Sumitomo's management style: When he went to Japan, Sumitomo's executives had researched him so thoroughly that "they knew more about me than my children do." The Japanese decision-making process can be lengthy, he says, but once they've made up their minds, "they have an awesome power to get things done."

Rohatyn sees nothing wrong in principle with a globalized financial system, although he says that "investment needs to be a two-way street, and the Japanese are not notorious for helping make streets two-way." But his deeper worry has to do with the course America is on—becoming a virtual junkie in need of "fixes" of Japanese capital. "At the outer extreme of what is happening, you eventually become a colony," he says. That's improbable, Rohatyn acknowledges, but he does worry that at some point the Japanese may find it unwise to continue funding the U.S. deficit. If that happens, Americans "will pay a terrible price, [since] the scenario is totally unpredictable" in terms of how bad inflation could get if the U.S. government were forced to raise interest rates to attract other borrowers.

Although Rohatyn doesn't want to make specific predictions, he's very critical of the current Reaganomic road of expanding indebtedness, weakening basic industry, escalating arms expenditures, and profligate consumer spending. The path, he says, leads to "economic suicide."

REPRESENTATIVE SCHUMER, FOR ONE, WANTS TO give American financial-services companies a boost in their competition with the Japanese. This month, he plans to introduce legislation to prevent further inroads by Japanese financial firms in the United States until American firms are accorded reciprocal access to Japanese markets. His first effort is a bill that would roll back the Federal Reserve's award of primary dealerships to Japanese firms and tie such awards in the future to progress in opening Tokyo markets to Americans. (Given the strategic importance of these Japanese firms to the Fed's ability to finance U.S. debt at the lowest possible rates, the measure probably faces tough going.) Whether he wins or

Photograph by Dana Fineman/Sygma.

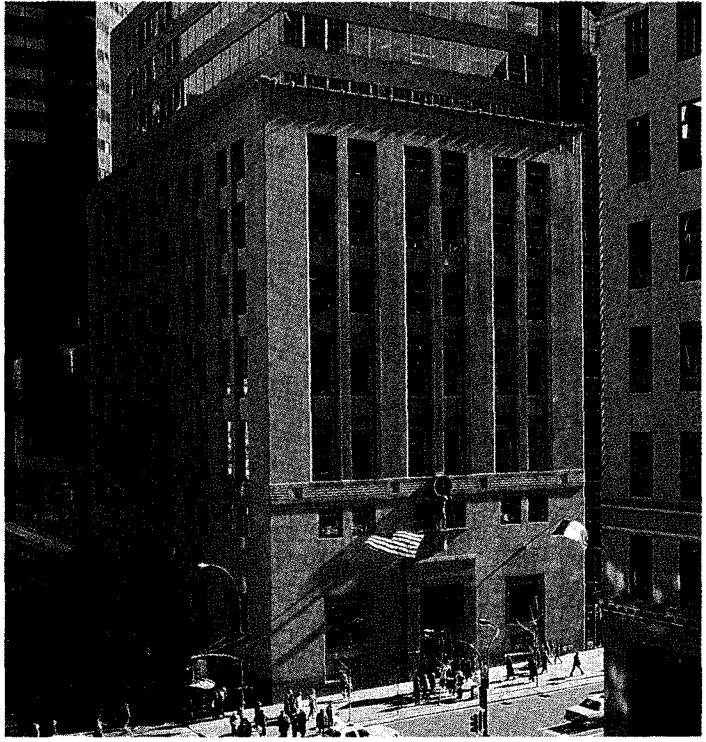
AS THE MINUTES TICKED DOWN TO THE TREASURY-BOND AUCTION, DOZENS OF BIG TRADERS CALLED DAIWA.

loses on this point, Schumer plans to press on. In the future, he favors tit-for-tat legislation on specific sore points. "If the Japanese prohibit American firms from having more than five offices there, then we could pass a law which would put the same limits on them here," he says.

Schumer bridles at the suggestion that he is a protectionist. "I am basically a free-trader," he says. "Protectionists want to erect walls. I want to tear them down—in Japan."

Stephen Axilrod, of Nikko, says he has "sympathy" for the "noises Schumer is making on reciprocity." Having spent most of his career in U.S. government service, he's a bit more concerned with the political and economic implications of his new job than many of the fast-track Wall Street professionals who have been recruited by Japanese firms. "As a citizen, some of what I see in U.S.-Japan relations troubles me," he confides, sitting in his Nikko office in the Marine Midland Building on lower Broadway. Although he says he doesn't think reciprocity can or should be legislated, if Schumer's efforts stir more action to open Tokyo markets to foreigners, that's all well and good.

In the last year alone, Japanese buyers have picked up a collection of top-of-the-skyline New York addresses.



THE TIFFANY BUILDING.

But Axilrod, too, thinks the real problem is not in Japan but in the United States. The Japanese have been able to become huge capital exporters, he argues, in part as a result of American profligacy—the country has been living "beyond [its] means" with the huge budget and trade deficits. At the same time, Axilrod thinks the situation will even out as America faces up to the reality of its economic peril and "becomes more competitive." He doesn't expect the automobile industry's sad history to be repeated on Wall Street.

ONE CORNER OF WALL STREET THAT IS NOW CLEARLY facing the Japanese presence is the bond-trading business. Since last May's squeeze, the anxiety level on the quarterly auction days has risen even higher than normal. This is a game of hundredths of a percent, with millions of dollars hanging in the balance. The Japanese themselves feel the tension—with memories of the squeeze fresh and with the dollar sliding to new lows against the yen, all the major American bond traders want to know what the Japanese are going to do.

On February 5, as one o'clock in the afternoon approached, the mood in the trading room of Daiwa America was electric. At 1 P.M., every big dealer in Treasury bonds would send its runners scurrying into the Federal Reserve Bank to put in final bids for an auction of over $9 billion in 30-year bonds.

The chief fixed-income trader for Daiwa America is Bill Brachfeld, 52, a tall New Yorker who always finds time to say please and thank you even in the rapid-fire casino environment of the trading room. His phone rang again and again that day. Invariably, the calls came from friendly competitors at many of Wall Street's biggest houses. (Brachfeld himself spent 21 years at Salomon Brothers.) The callers wanted to get his estimate on how much Japanese-investor interest there would be when the bids were finally sealed. Brachfeld's initial market intelligence had indicated that Japanese investors were preparing to buy heavily, in an orderly and predictable manner. Ironically, he hinted that it was the American investors whose interest was difficult to calculate.

As the clock ticked down, the other traders in the room got up from their desks and gathered around Brachfeld, waiting for his final verdict on the bid. While running his eyes over a bank of eight Reuters monitors and snapping his fingers to draw an associate's attention to something on a screen, Brachfeld explained calmly to one caller, "I think the Japanese will buy 4 to 5 billion [dollars' worth]. Three billion would be a disaster."

Across the room, Chris Ohmura kept a telephone line open to Tokyo, where it was approaching three in the morning. There, on the other side of the world, more than a dozen Daiwa executives were gathered in a room equipped with cots for the all-night vigil that takes place once each quarter as the firm decides how much of its enormous weight to throw into the bonds.

That night, Daiwa ended up buying a billion dollars' worth; other Japanese firms bought several billion dollars more, confirming Brachfeld's prediction. Despite the lingering concern over the May squeeze, the auction took place without a hitch. Japanese investors had again helped pick up the tab for America's inability to balance its budget, taking billions of dollars in interest-bearing IOUs in return.

It was dawn in Tokyo and the end of a long afternoon in New York when the Federal Reserve finally announced the auction results. So far, the new, integrated world-capital market was functioning exactly the way it was supposed to. ■

Photograph by Peter Mauss/ESTO.

Christian Dior

MAQUILLAGE HAUTE COULEUR

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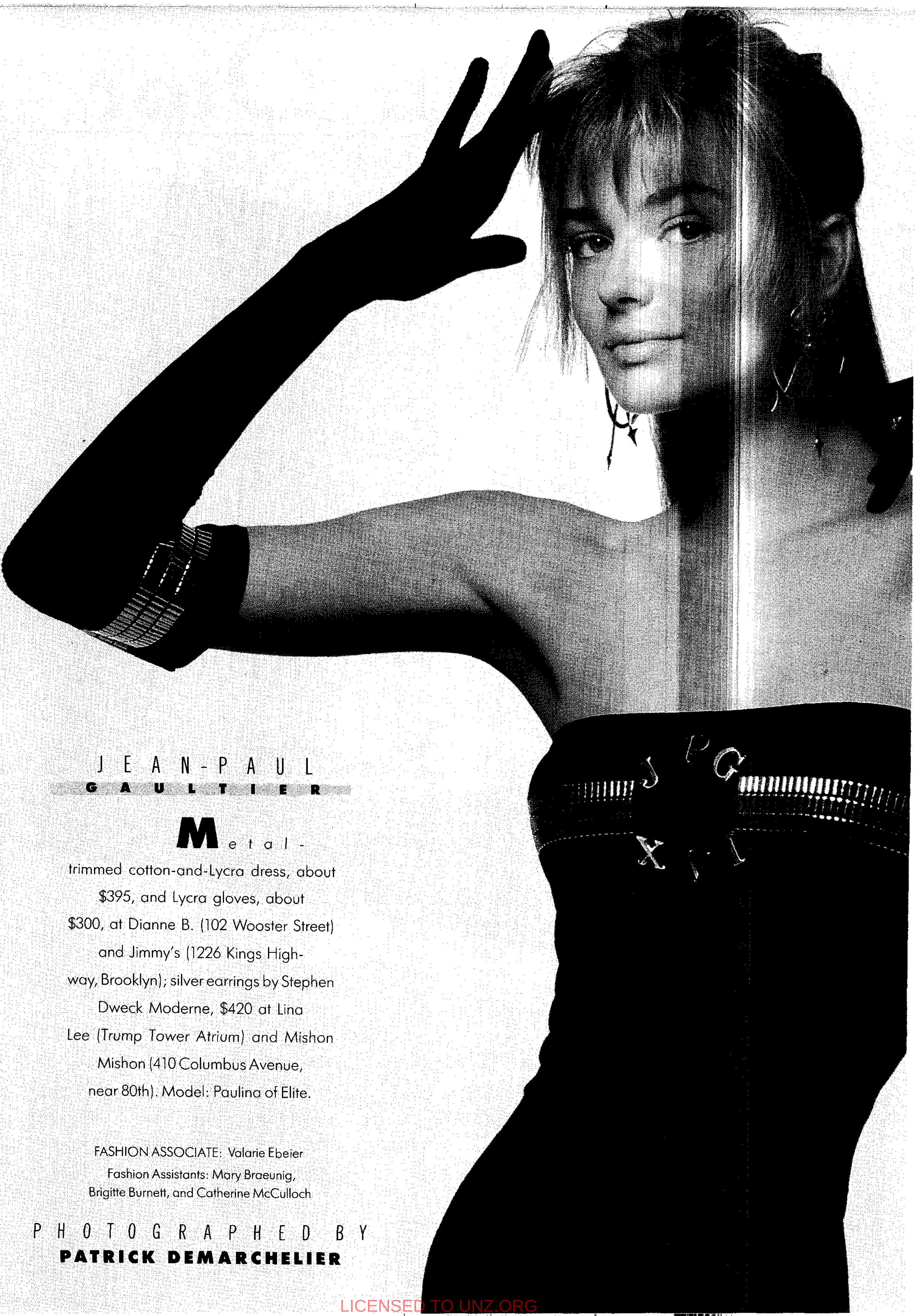
HAUTE COULEUR. In quality and perfection, Christian Dior's new high performance Lipsticks protect and moisturize with an exclusive polyvitaminic complex, Vitabolol, to keep lips supple, soft and smooth. Elegant new Eyeshadow compacts with precision clasps open to five exquisitely formulated eyeshadows of sensuous-soft colours to give new enchantment to eyes. Everyday beauty products become covetable accessories this spring.

macys

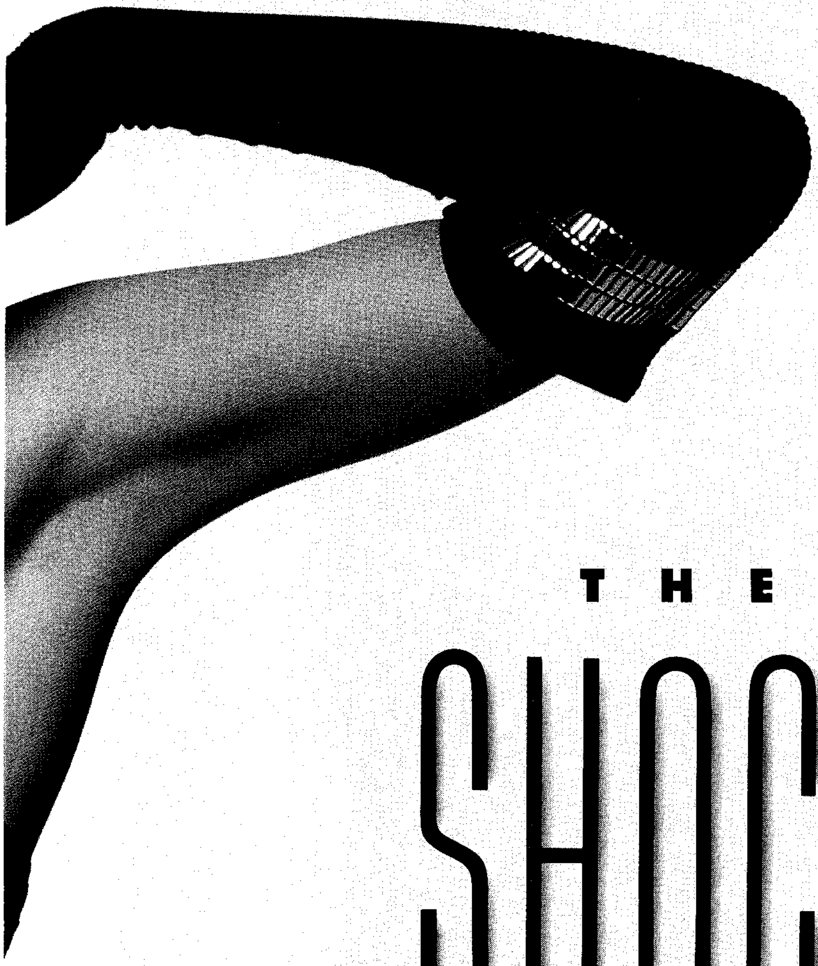


JEAN-PAUL
GAULTIER

Metal-trimmed cotton-and-Lycra dress, about $395, and Lycra gloves, about $300, at Dianne B. (102 Wooster Street) and Jimmy's (1226 Kings Highway, Brooklyn); silver earrings by Stephen Dweck Moderne, $420 at Lina Lee (Trump Tower Atrium) and Mishon Mishon (410 Columbus Avenue, near 80th). Model: Paulina of Elite.

FASHION ASSOCIATE: Valarie Ebeier
Fashion Assistants: Mary Braeunig, Brigitte Burnett, and Catherine McCulloch

PHOTOGRAPHED BY
PATRICK DEMARCHELIER



THE SHOCK OF THE NEW

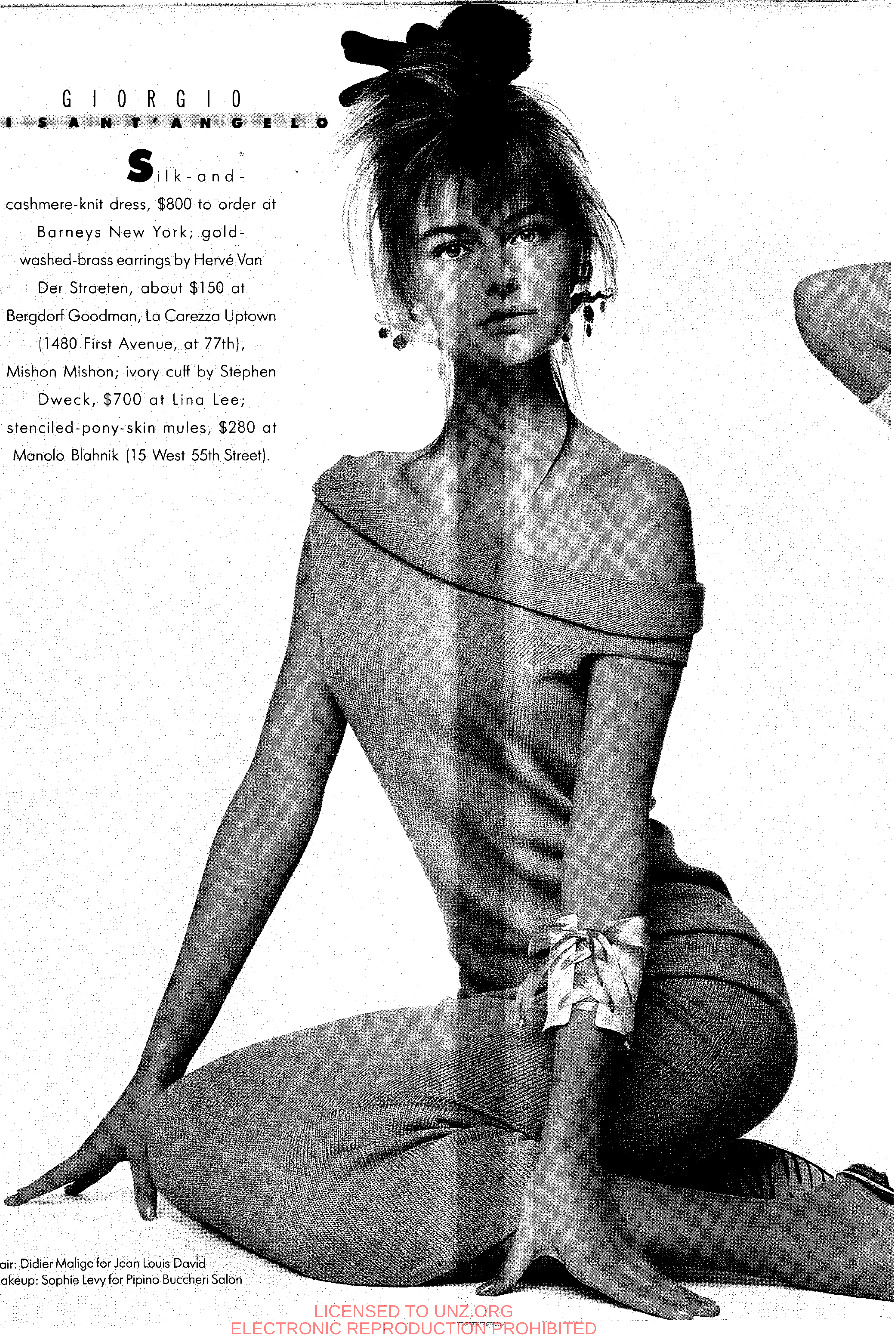
BY WENDY GOODMAN

Bouffant skirts and off-the-shoulder dresses, body-hugging knits and flirtatious flounces—it's spring, and designers are showing off. Jackets are rising to new heights, suits are losing their seriousness, and hemlines are getting shorter by the second. There's a whimsical attitude at work, an effervescent spirit, carefree, fun...and very, very young.

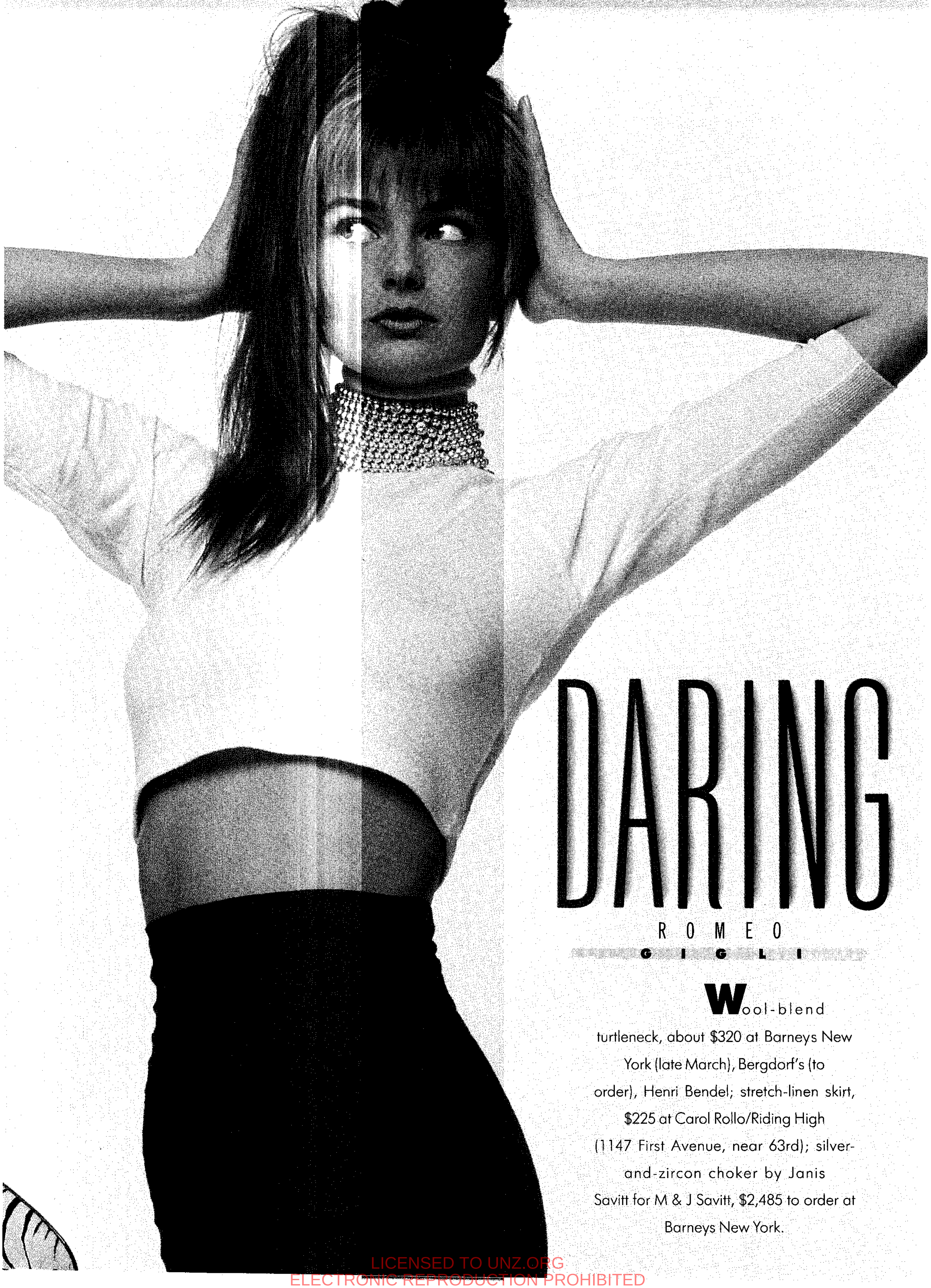
After decades of you-can-never-be-too-thin, voluptuous curves are back. The shape of the moment is frankly sexy, the new body-dressing more revealing than ever. Designers are choosing materials that mold to the body; even silk and linen have a new elasticity. Here, Paulina Porizkova supplies the essential ingredient for spring's sensuous new styles.

GIORGIO
DI SANT'ANGELO

Silk-and-cashmere-knit dress, $800 to order at Barneys New York; gold-washed-brass earrings by Hervé Van Der Straeten, about $150 at Bergdorf Goodman, La Carezza Uptown (1480 First Avenue, at 77th), Mishon Mishon; ivory cuff by Stephen Dweck, $700 at Lina Lee; stenciled-pony-skin mules, $280 at Manolo Blahnik (15 West 55th Street).



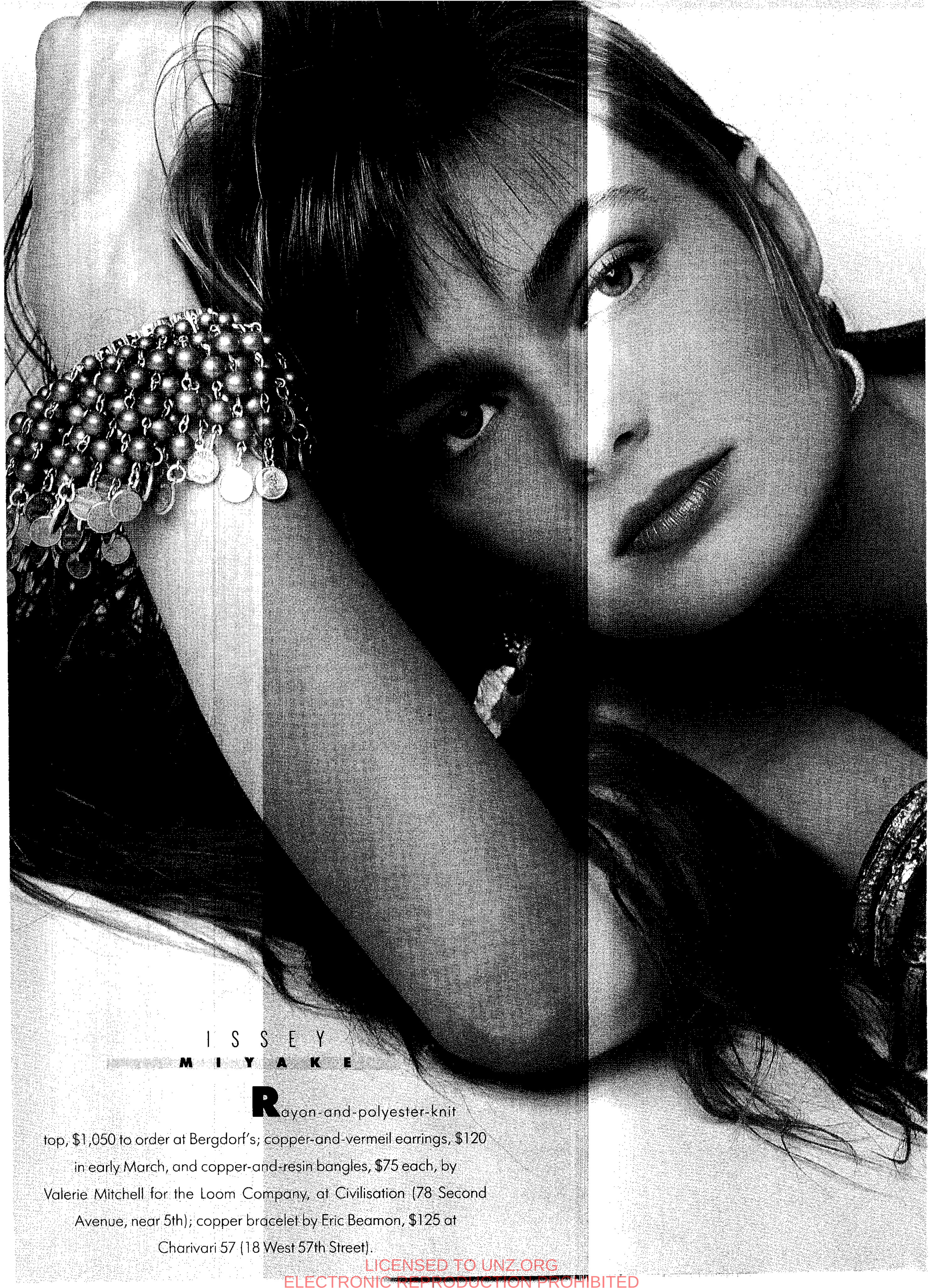
Hair: Didier Malige for Jean Louis David
Makeup: Sophie Levy for Pipino Buccheri Salon



DARING

ROMEO GIGLI

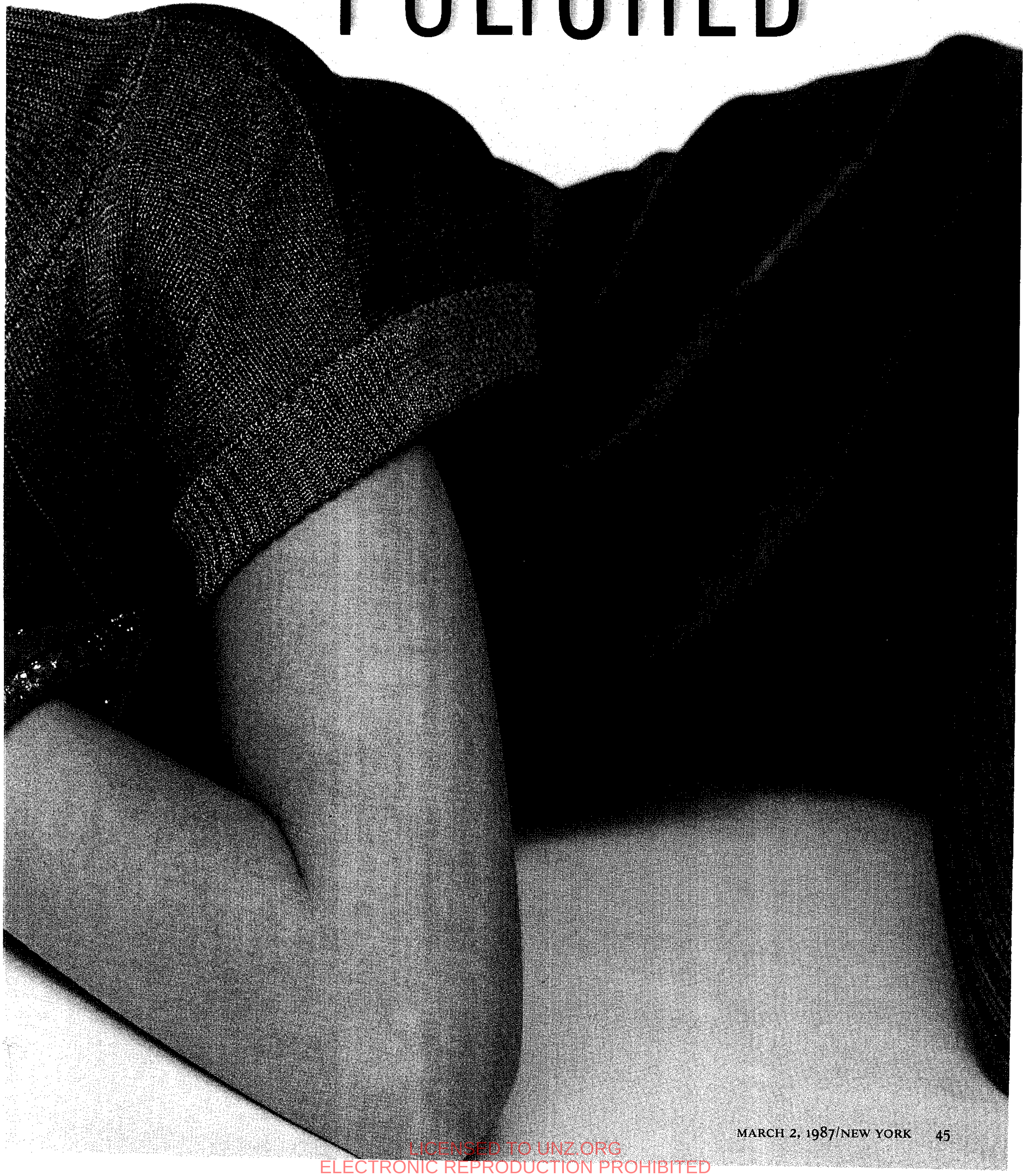
Wool-blend turtleneck, about $320 at Barneys New York (late March), Bergdorf's (to order), Henri Bendel; stretch-linen skirt, $225 at Carol Rollo/Riding High (1147 First Avenue, near 63rd); silver-and-zircon choker by Janis Savitt for M & J Savitt, $2,485 to order at Barneys New York.

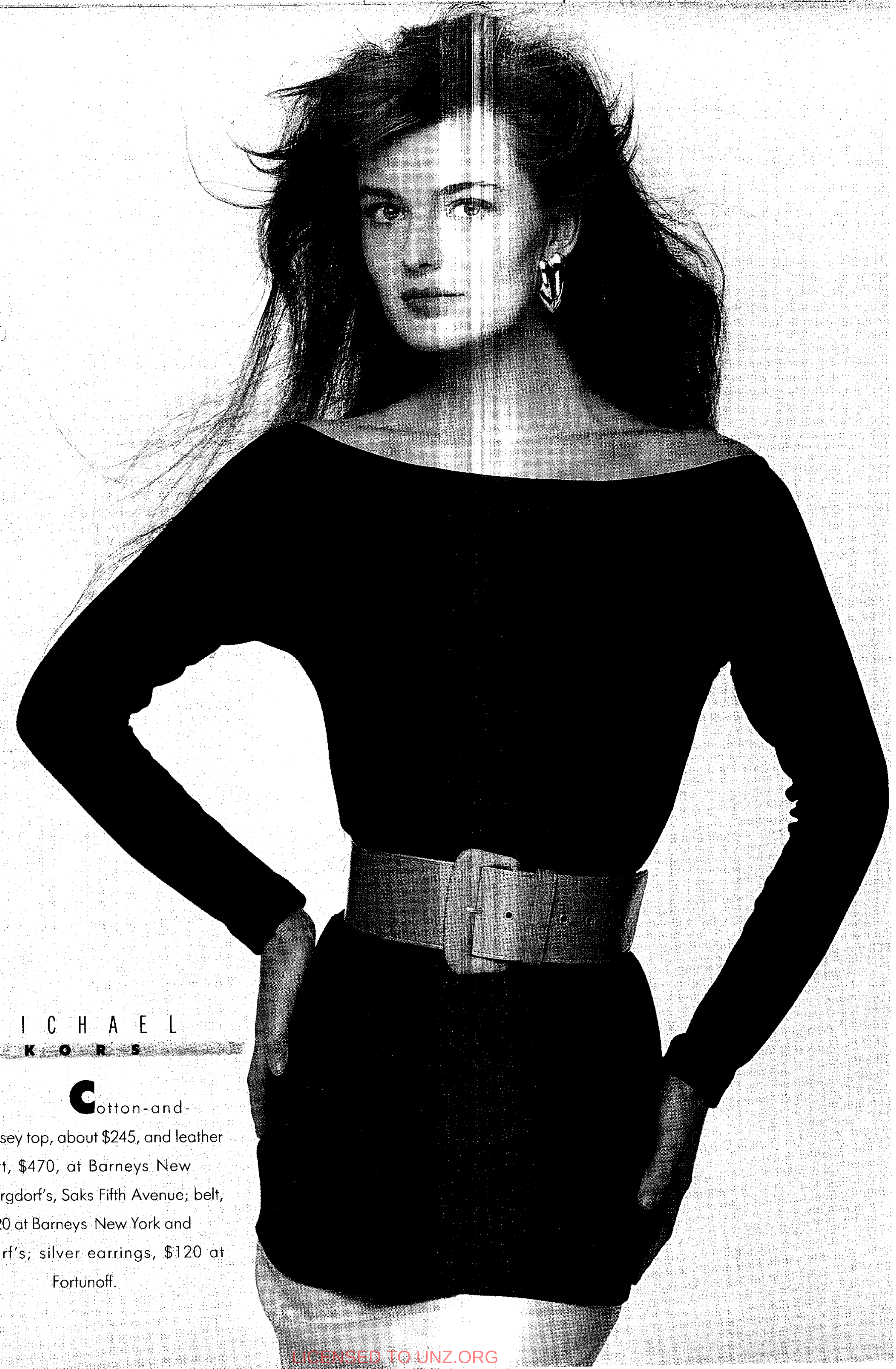


ISSEY MIYAKE

Rayon-and-polyester-knit top, $1,050 to order at Bergdorf's; copper-and-vermeil earrings, $120 in early March, and copper-and-resin bangles, $75 each, by Valerie Mitchell for the Loom Company, at Civilisation (78 Second Avenue, near 5th); copper bracelet by Eric Beamon, $125 at Charivari 57 (18 West 57th Street).

POLISHED

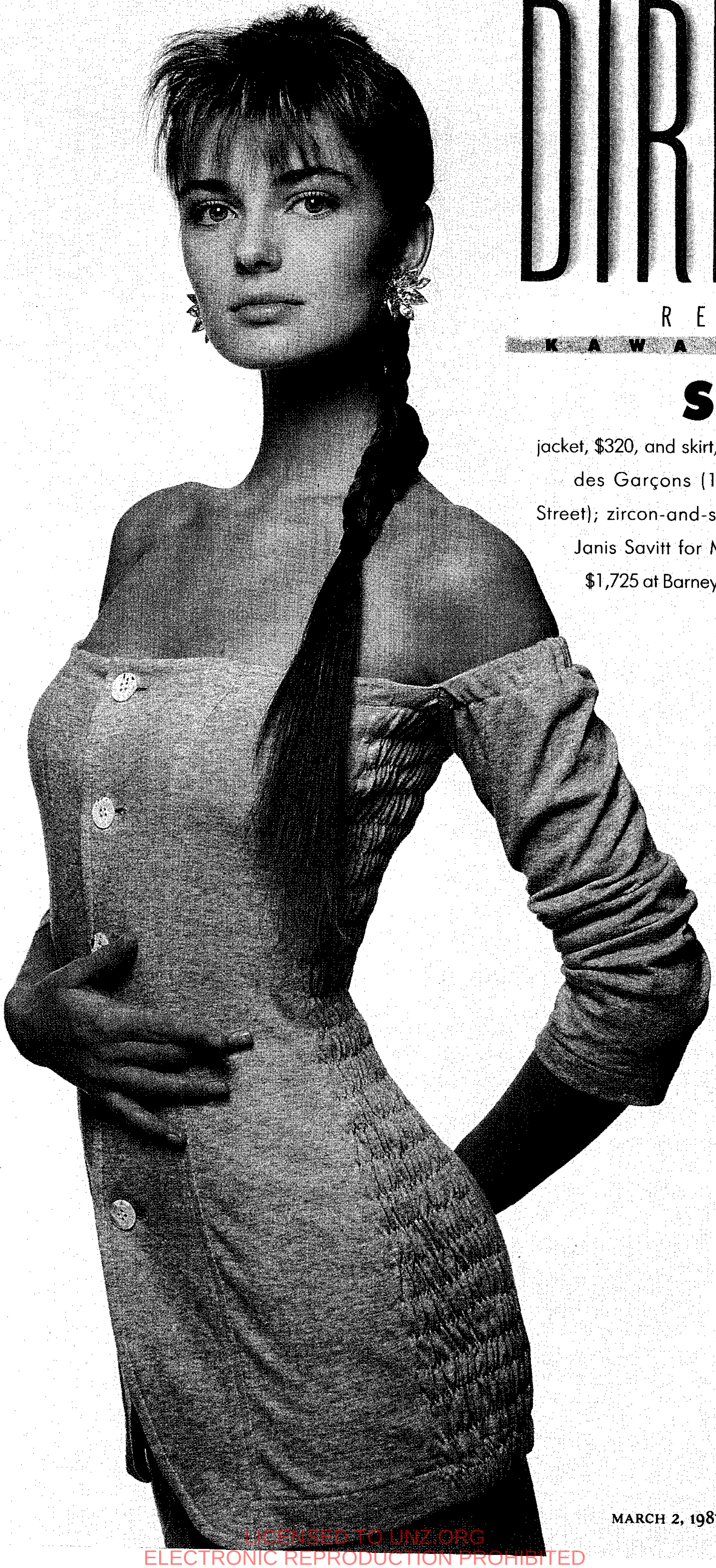




MICHAEL

KORS

Cotton-and-wool-jersey top, about $245, and leather skirt, $470, at Barneys New York, Bergdorf's, Saks Fifth Avenue; belt, $120 at Barneys New York and Bergdorf's; silver earrings, $120 at Fortunoff.

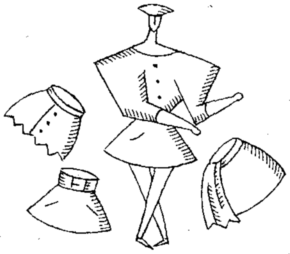


DIRECT

REI KAWAKUBO

Stretch-cotton jacket, $320, and skirt, $195, at Comme des Garçons (116 Wooster Street); zircon-and-silver earrings by Janis Savitt for M & J Savitt, $1,725 at Barneys New York.

SHORT TAKES

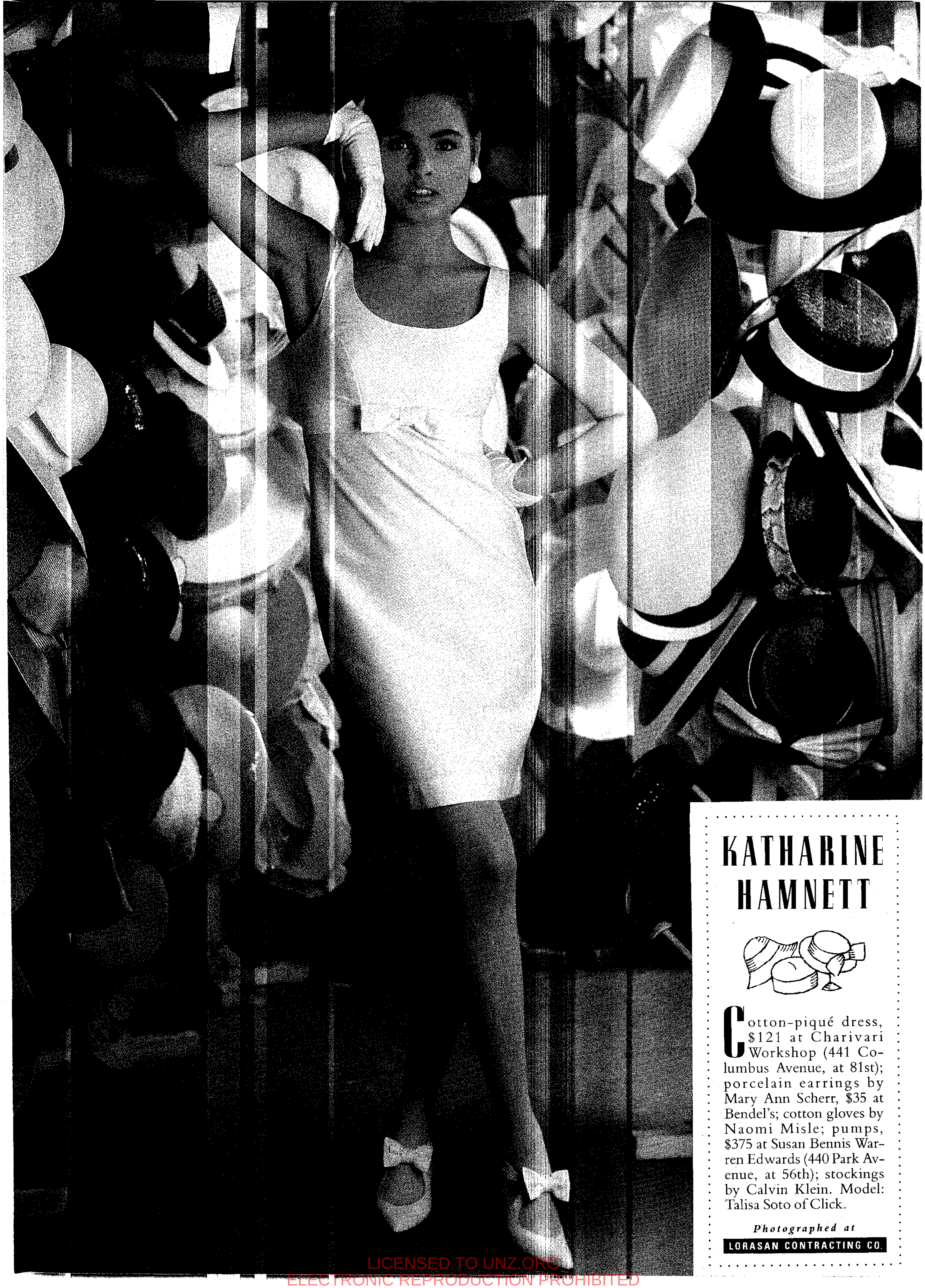


THE STORY THIS SPRING IS SHORT AND SWEET, AND EACH DESIGNER GIVES IT A PERSONAL TWIST. LOUIS DELL'OLIO DOES A MINIMAL STREAK OF SUEDE, ISABEL TOLEDO A JAPANESE-LANTERN-SHAPED SKIRT. AND EVERYONE IS FOCUSING ON THE NECKLINE —IT'S GETTING WIDER, SLIDING OFF THE SHOULDER, GOING STRAPLESS. HERE, FUN CITY LOOKS FOR ALL AROUND THE TOWN.

PHOTOGRAPHED BY

MICHAEL O'BRIEN

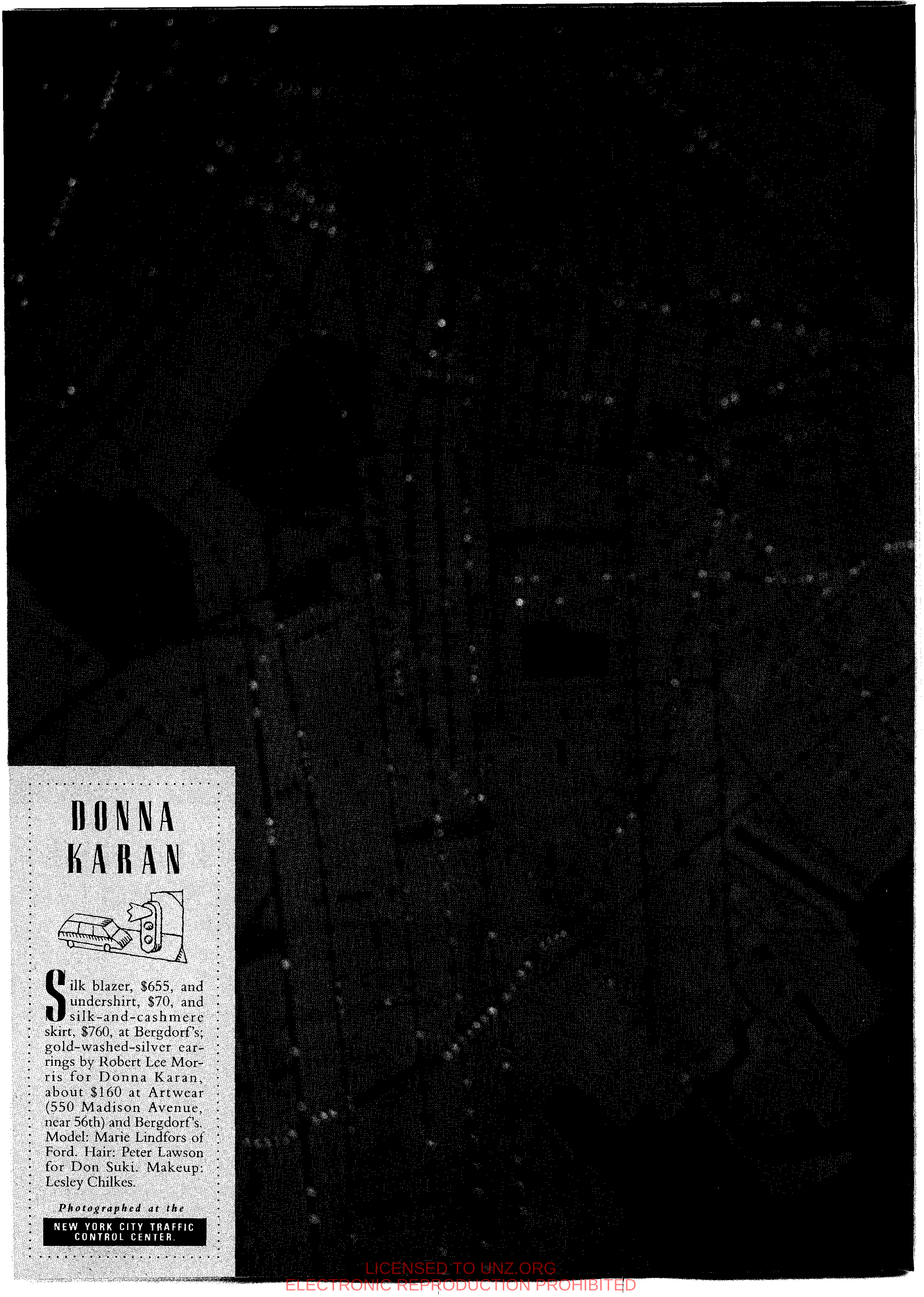
MAKEUP: MARK HAYLES FOR BENJAMIN SALON HAIR: GREY ZISSER
ILLUSTRATED BY PHILIPPE WEISBECKER



KATHARINE HAMNETT

Cotton-piqué dress, $121 at Charivari Workshop (441 Columbus Avenue, at 81st); porcelain earrings by Mary Ann Scherr, $35 at Bendel's; cotton gloves by Naomi Misle; pumps, $375 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); stockings by Calvin Klein. Model: Talisa Soto of Click.

Photographed at
LORASAN CONTRACTING CO.

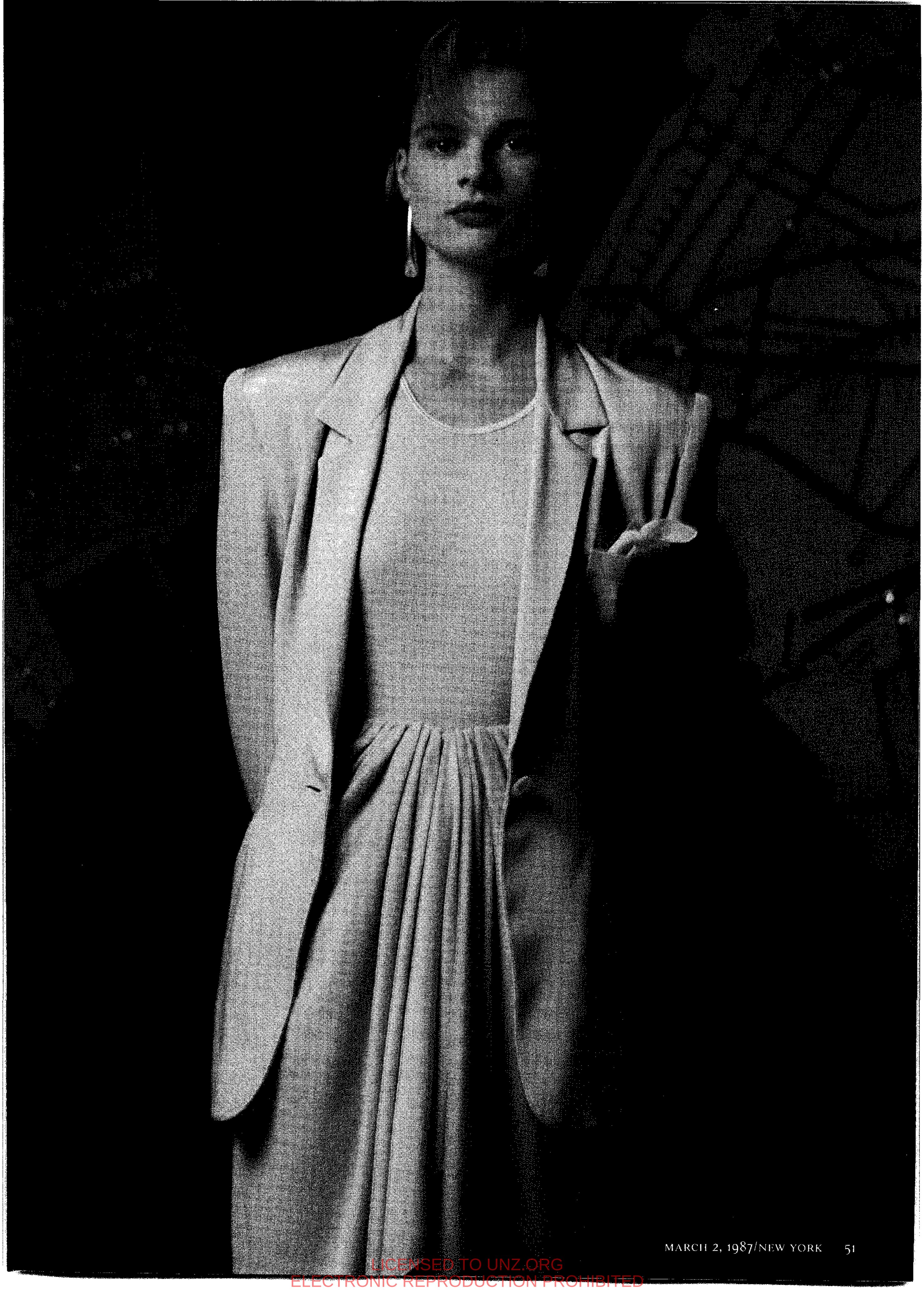


DONNA KARAN

Silk blazer, $655, and undershirt, $70, and silk-and-cashmere skirt, $760, at Bergdorf's; gold-washed-silver earrings by Robert Lee Morris for Donna Karan, about $160 at Artwear (550 Madison Avenue, near 56th) and Bergdorf's. Model: Marie Lindfors of Ford. Hair: Peter Lawson for Don Suki. Makeup: Lesley Chilkes.

Photographed at the

NEW YORK CITY TRAFFIC CONTROL CENTER.

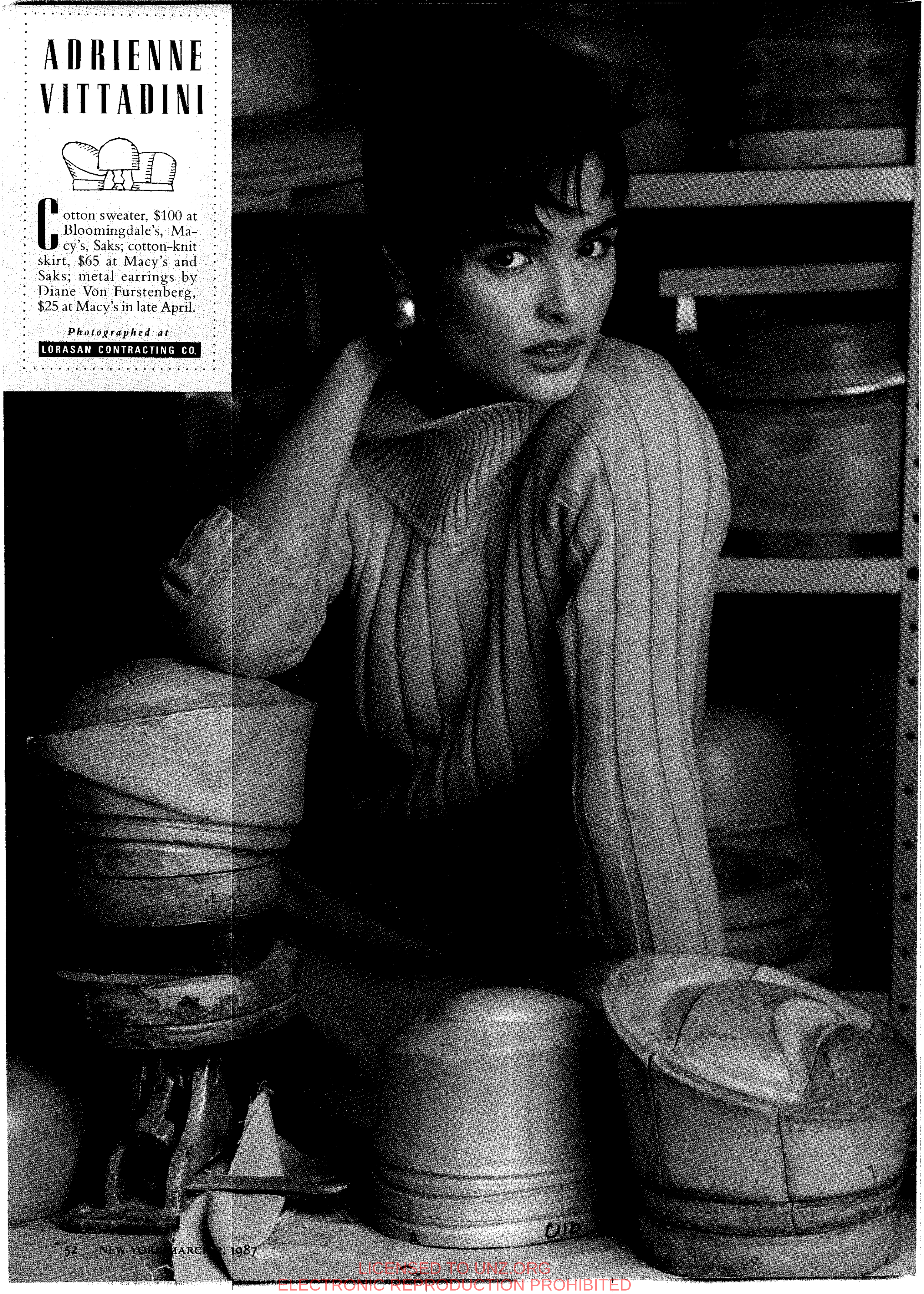


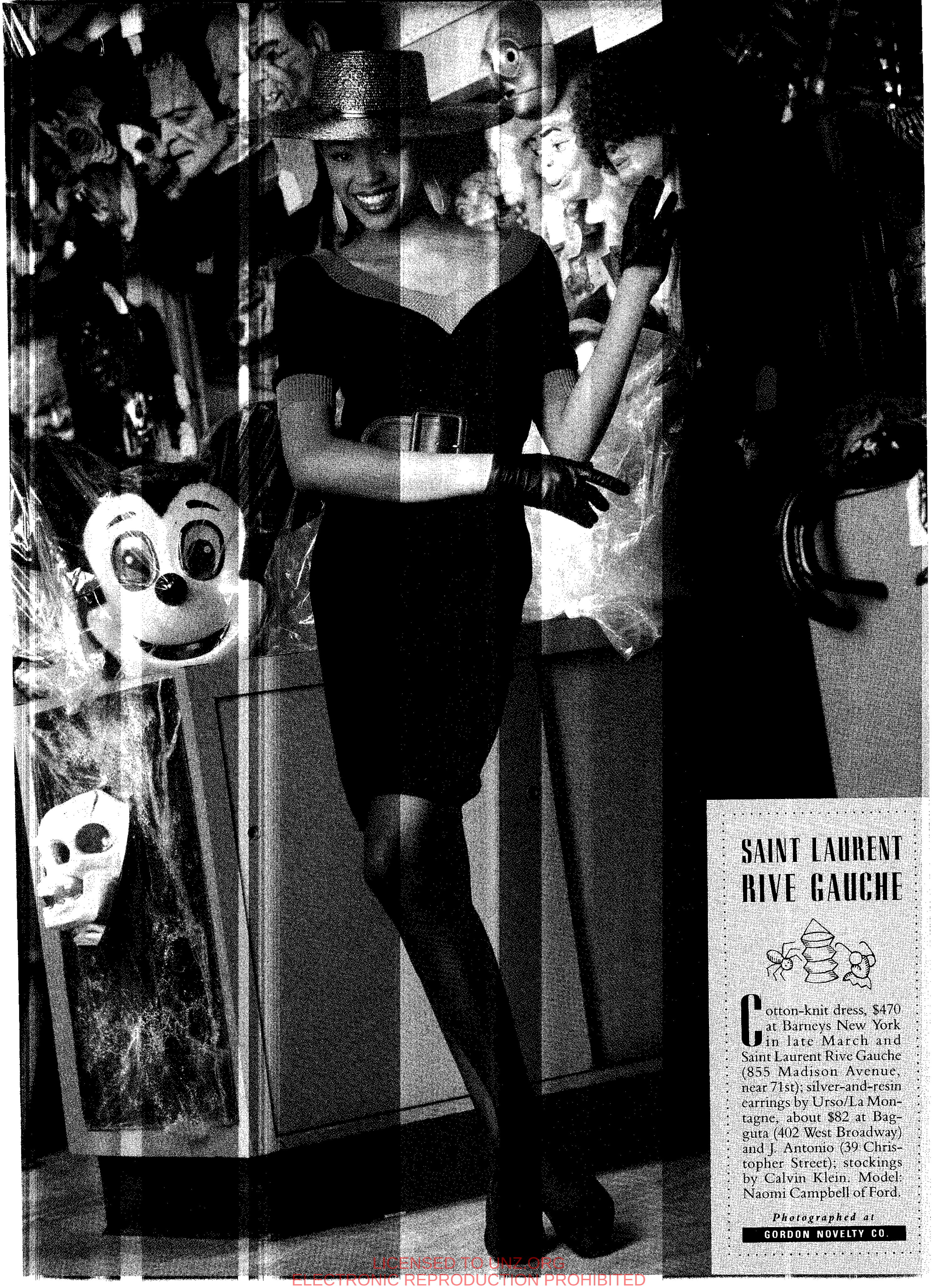
ADRIENNE VITTADINI

Cotton sweater, $100 at Bloomingdale's, Macy's, Saks; cotton-knit skirt, $65 at Macy's and Saks; metal earrings by Diane Von Furstenberg, $25 at Macy's in late April.

Photographed at

LORASAN CONTRACTING CO.





SAINT LAURENT RIVE GAUCHE

Cotton-knit dress, $470 at Barneys New York in late March and Saint Laurent Rive Gauche (855 Madison Avenue, near 71st); silver-and-resin earrings by Urso/La Montagne, about $82 at Bagguta (402 West Broadway) and J. Antonio (39 Christopher Street); stockings by Calvin Klein. Model: Naomi Campbell of Ford.

Photographed at

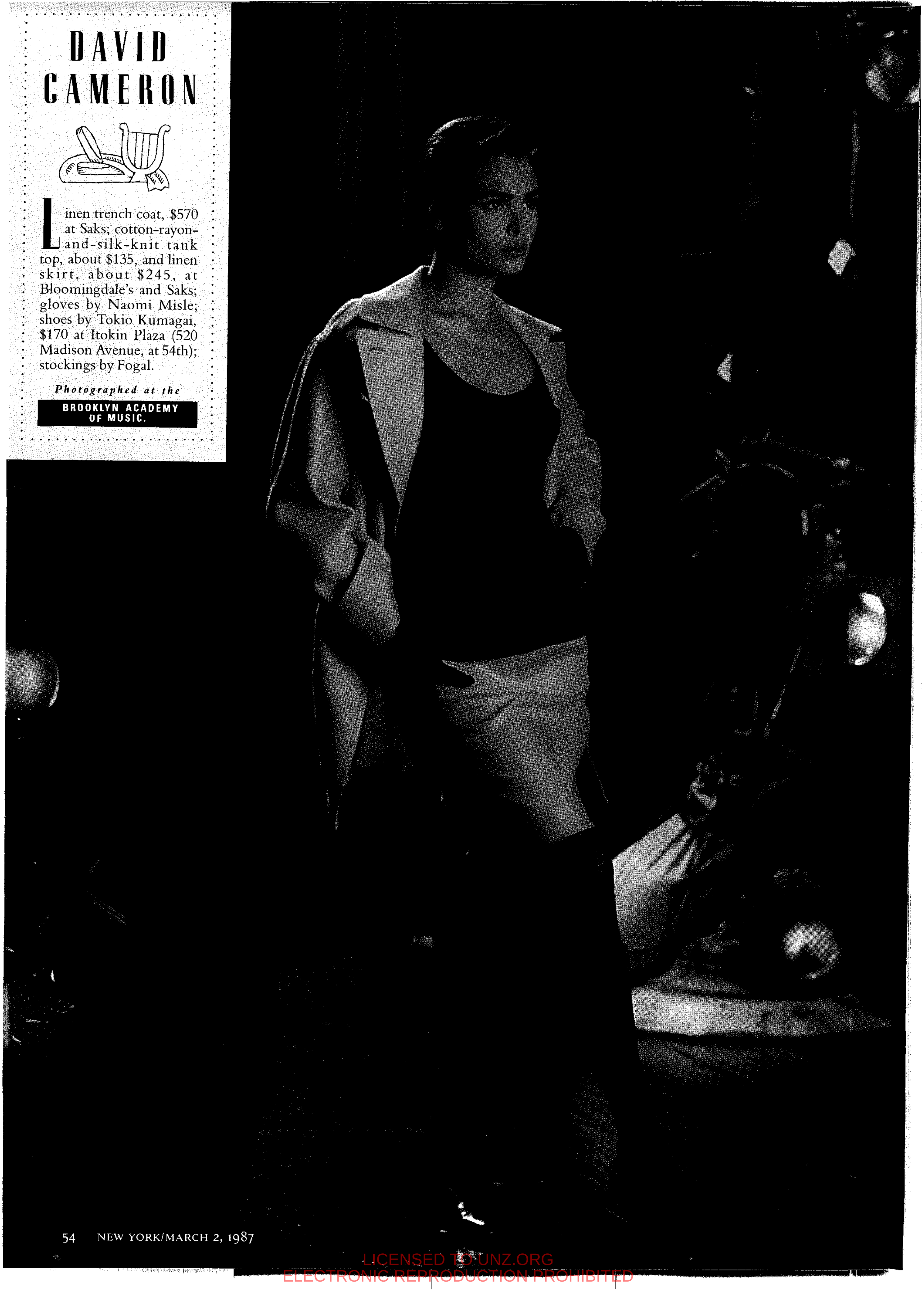
GORDON NOVELTY CO.

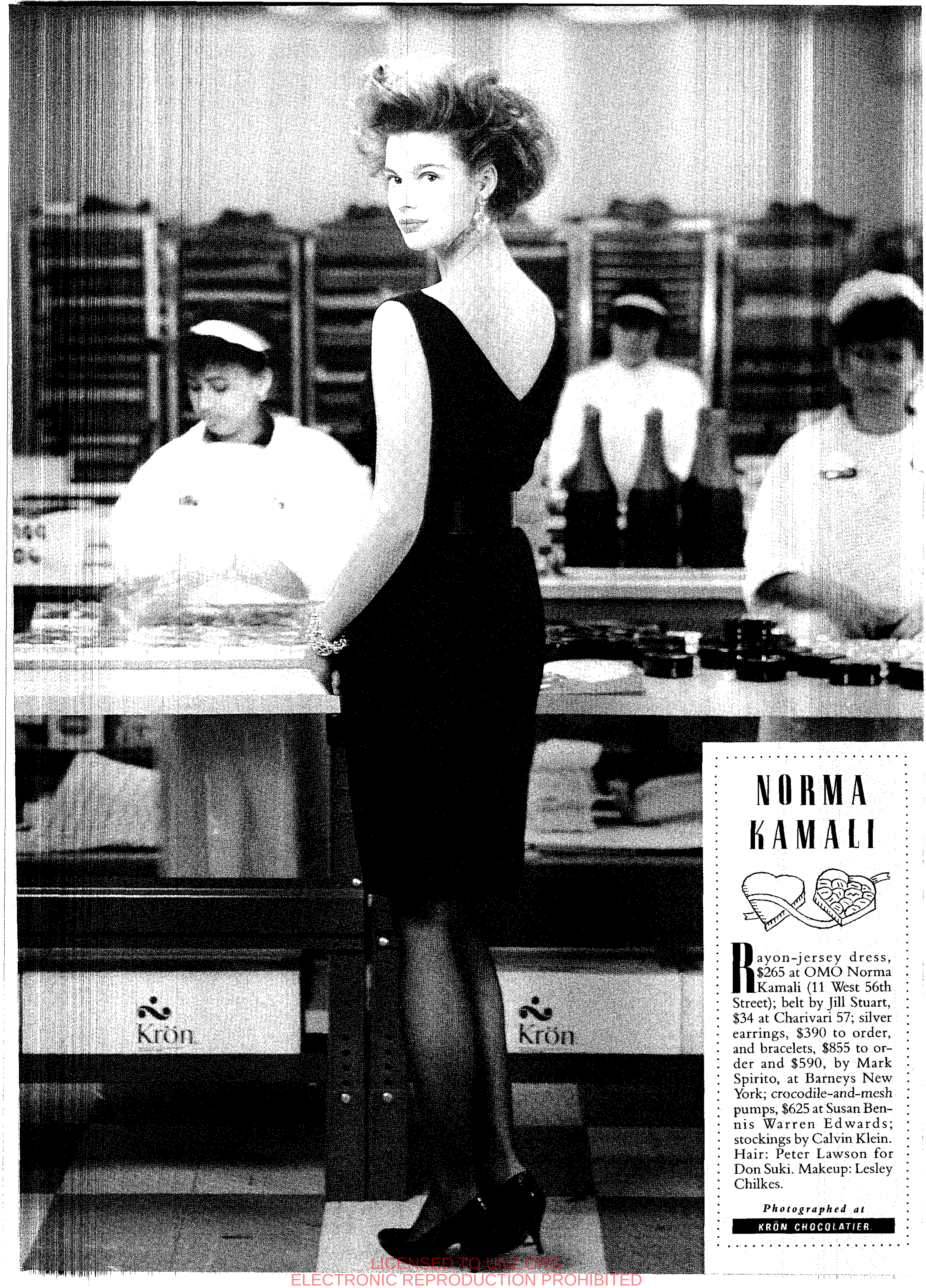
DAVID CAMERON

Linen trench coat, $570 at Saks; cotton-rayon-and-silk-knit tank top, about $135, and linen skirt, about $245, at Bloomingdale's and Saks; gloves by Naomi Misle; shoes by Tokio Kumagai, $170 at Itokin Plaza (520 Madison Avenue, at 54th); stockings by Fogal.

Photographed at the

BROOKLYN ACADEMY OF MUSIC.





NORMA KAMALI

Rayon-jersey dress, $265 at OMO Norma Kamali (11 West 56th Street); belt by Jill Stuart, $34 at Charivari 57; silver earrings, $390 to order, and bracelets, $855 to order and $590, by Mark Spirito, at Barneys New York; crocodile-and-mesh pumps, $625 at Susan Bennis Warren Edwards; stockings by Calvin Klein. Hair: Peter Lawson for Don Suki. Makeup: Lesley Chilkes.

Photographed at

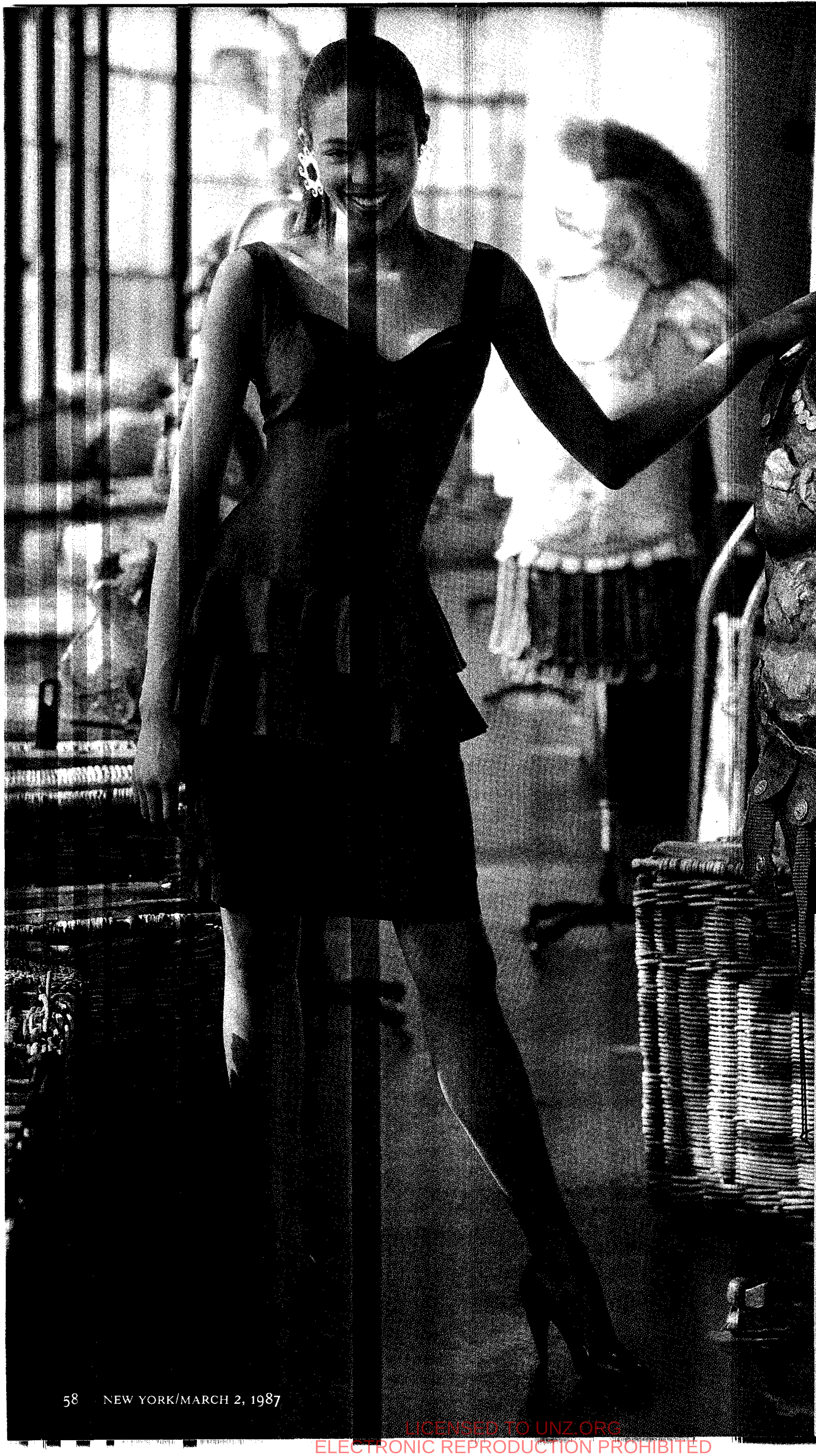
KRÖN CHOCOLATIER

ANNE KLEIN

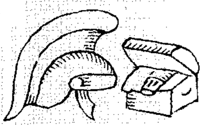
Suede dress by Louis Dell'Olio, $520 at Bloomingdale's, Lord & Taylor, Macy's; alligator belt by Anne Klein for Calderon, $450 at Lord & Taylor; gold-plated-brass earrings, $280, and bracelet, $600, by Steve Vaubel, at Artwear.

Photographed at

STEINWAY & SONS,
LONG ISLAND CITY.



BYBLOS



Silk-and-linen dress. $275 at Bergdorf's. Betsey Bunky Nin (746 Madison Avenue. near 64th), Charivari 57 hammered-brass earring by Hervé Van De Straeten, $78 at La Carezz Uptown; pumps by Walte Steiger, $195 at Bloomingdale's, Saks, Walte Steiger (739 Madison Avenue, near 64th).

Photographed at the

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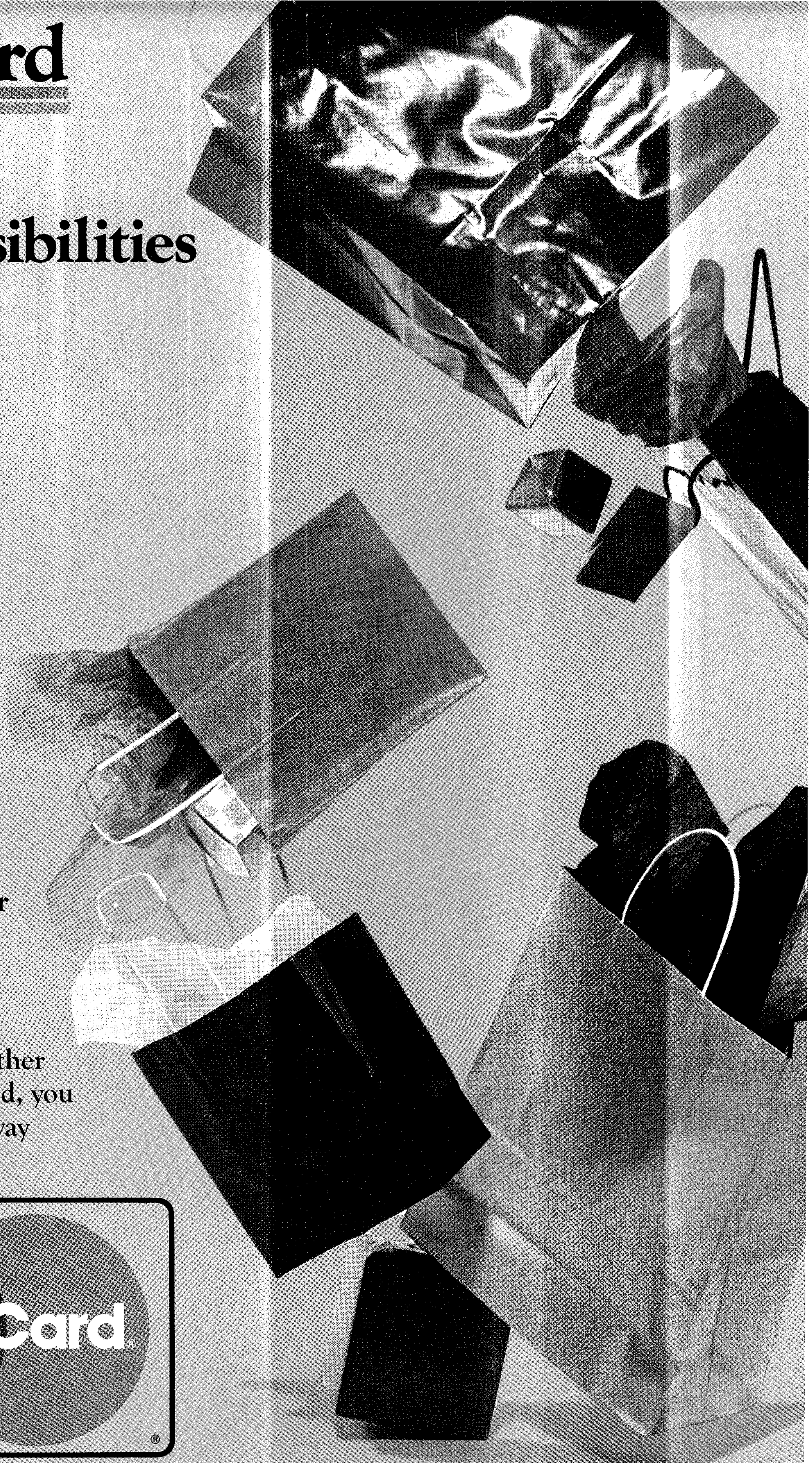

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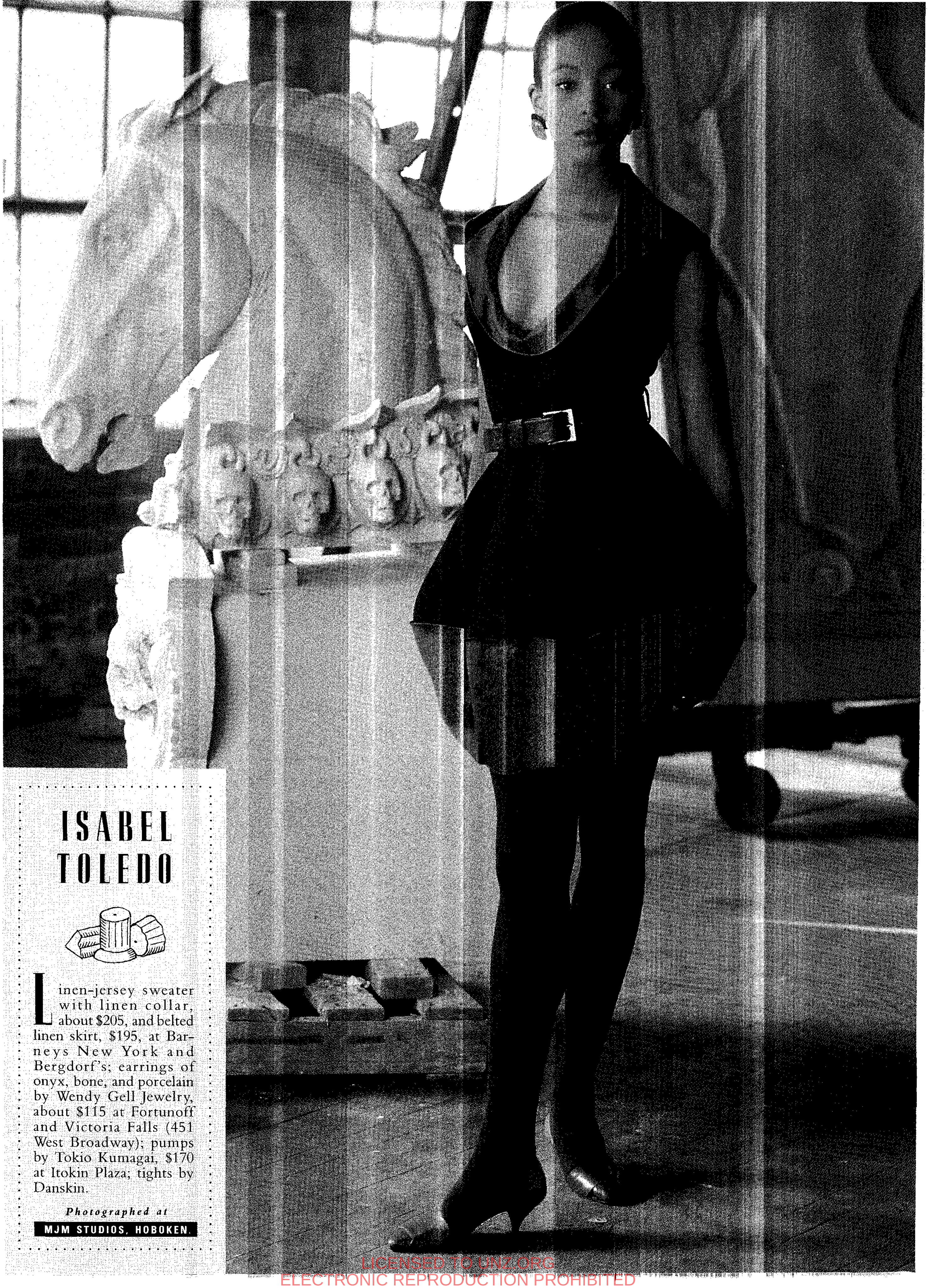

ISABEL TOLEDO

Linen-jersey sweater with linen collar, about $205, and belted linen skirt, $195, at Barneys New York and Bergdorf's; earrings of onyx, bone, and porcelain by Wendy Gell Jewelry, about $115 at Fortunoff and Victoria Falls (451 West Broadway); pumps by Tokio Kumagai, $170 at Itokin Plaza; tights by Danskin.

Photographed at

MJM STUDIOS, HOBOKEN.

"Outrageous...perfect for riding around in limousines, midnight suppers and dancing 'til dawn. I'm crazy about gold." *Whatever you're feeling, from sophisticated to capricious, you can always find the right design in real gold to express it.* "I wish it would hurry up and get dark."

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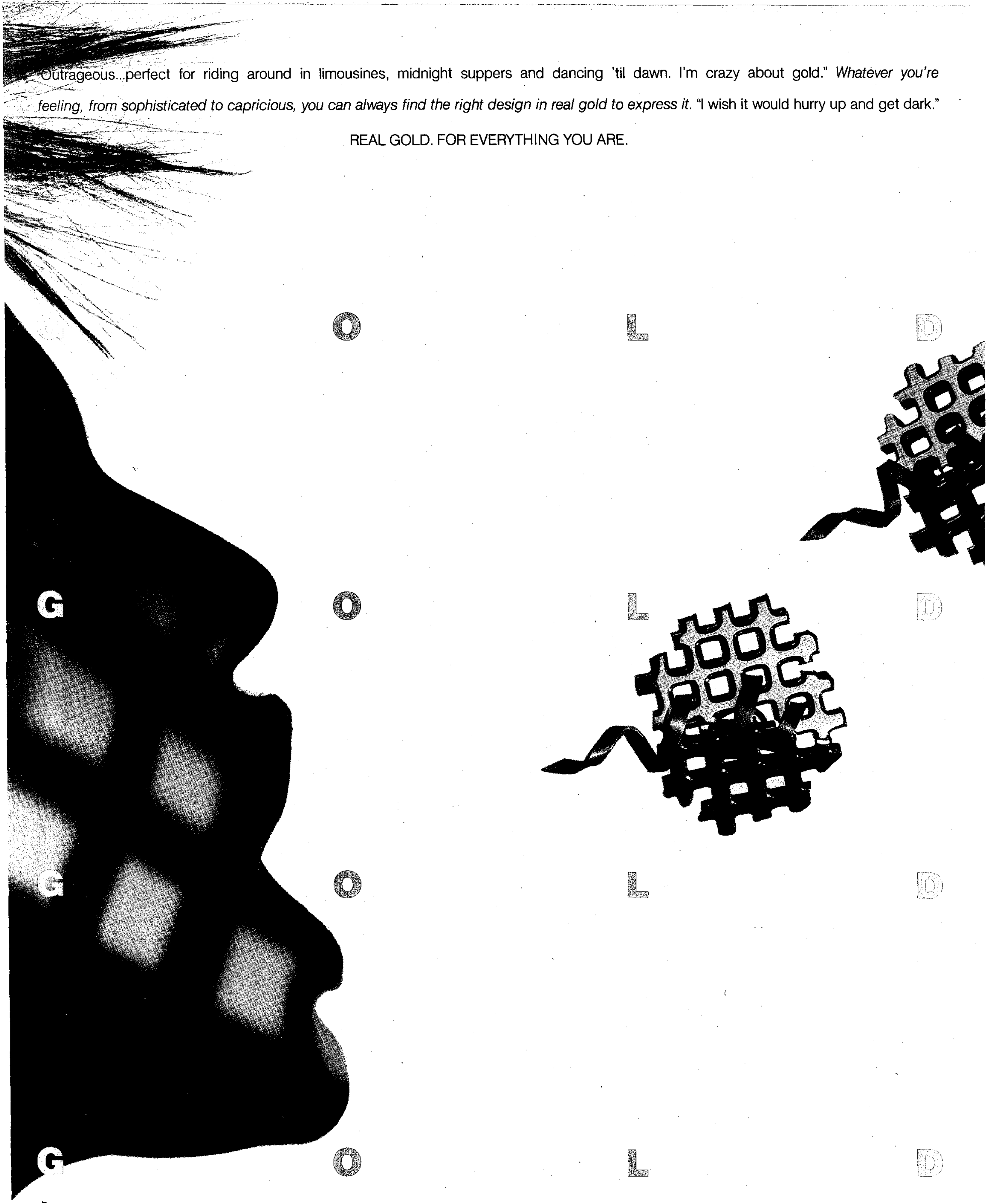
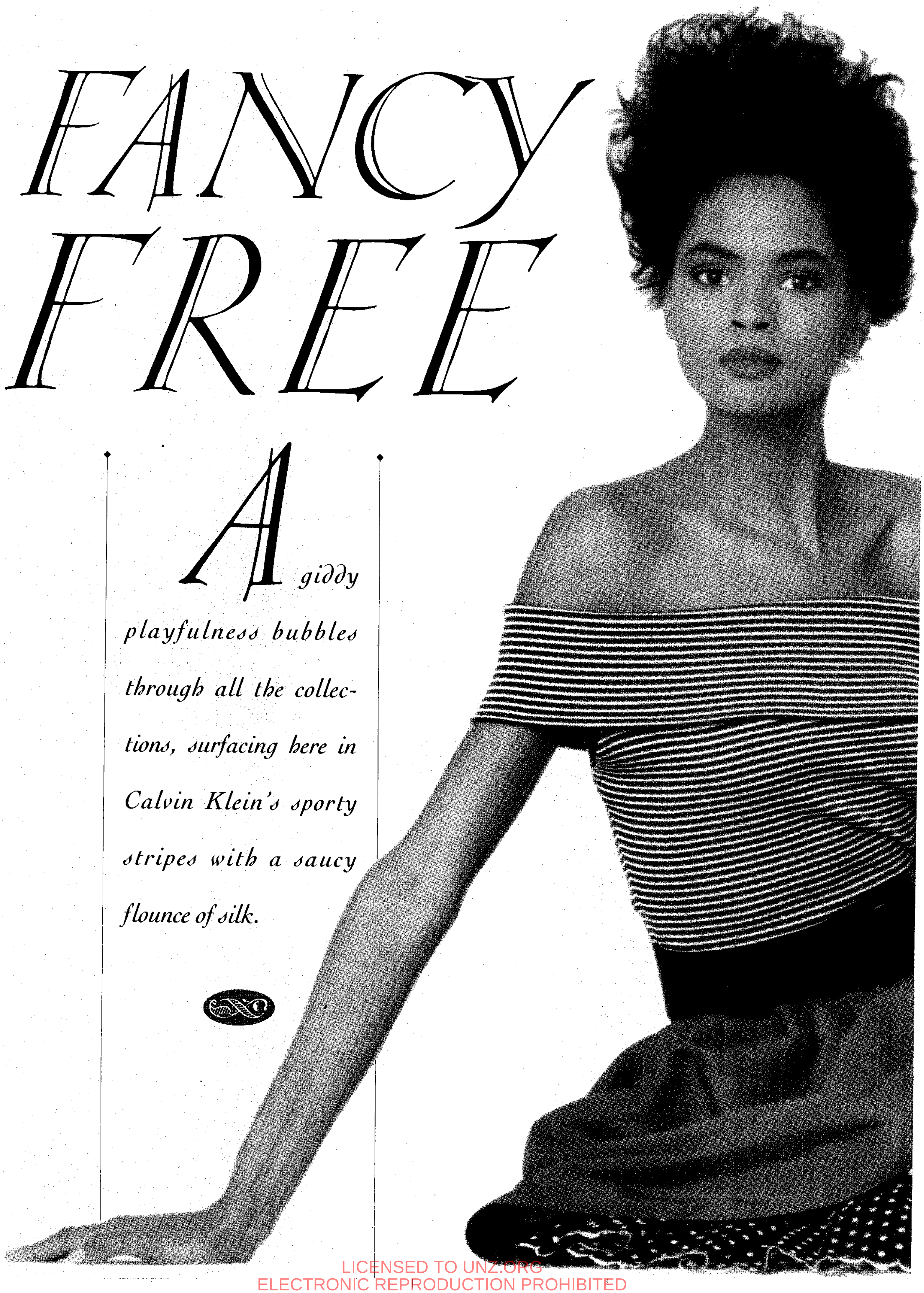


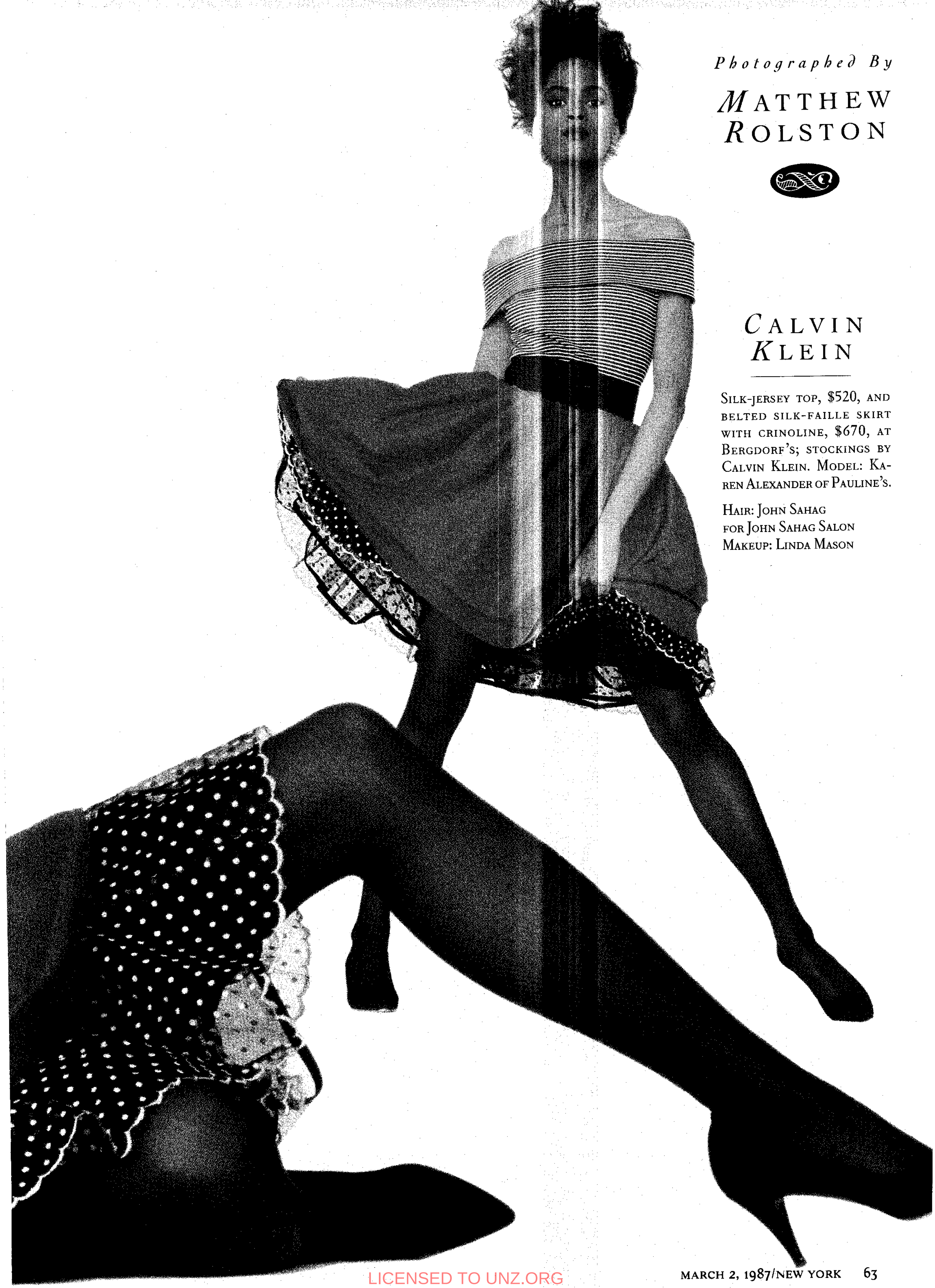
© 1987 Gold Information Center

18k gold earrings by Whitney Boin

FANCY FREE

A giddy playfulness bubbles through all the collections, surfacing here in Calvin Klein's sporty stripes with a saucy flounce of silk.





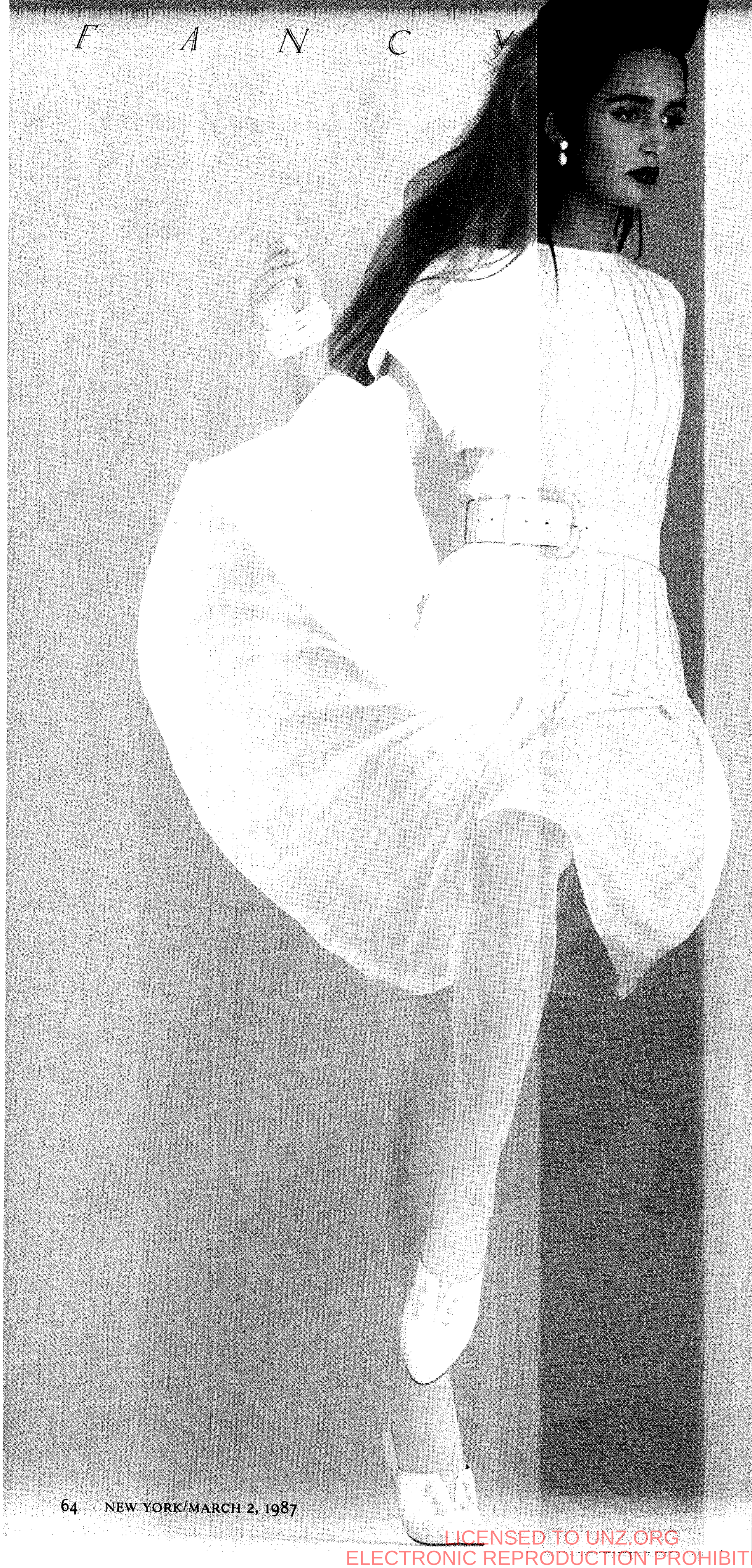
Photographed By

MATTHEW
ROLSTON

CALVIN KLEIN

SILK-JERSEY TOP, $520, AND BELTED SILK-FAILLE SKIRT WITH CRINOLINE, $670, AT BERGDORF'S; STOCKINGS BY CALVIN KLEIN. MODEL: KAREN ALEXANDER OF PAULINE'S.

HAIR: JOHN SAHAG
FOR JOHN SAHAG SALON
MAKEUP: LINDA MASON

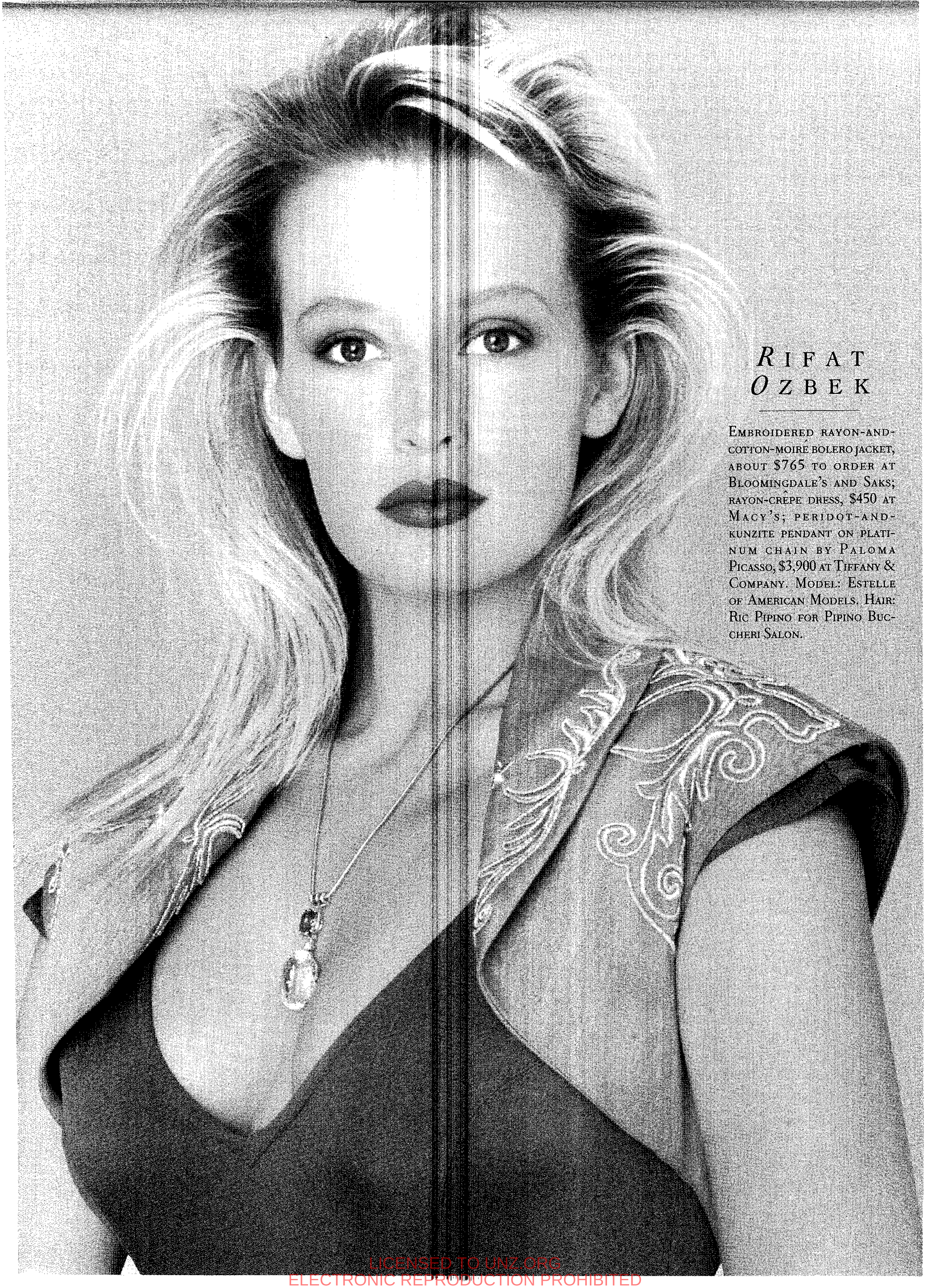


Two faces of evening: Perry Ellis's demure float of silk, Rifat Ozbek's daring slink of crêpe with a mini-bolero, embroidered in gold.

◆

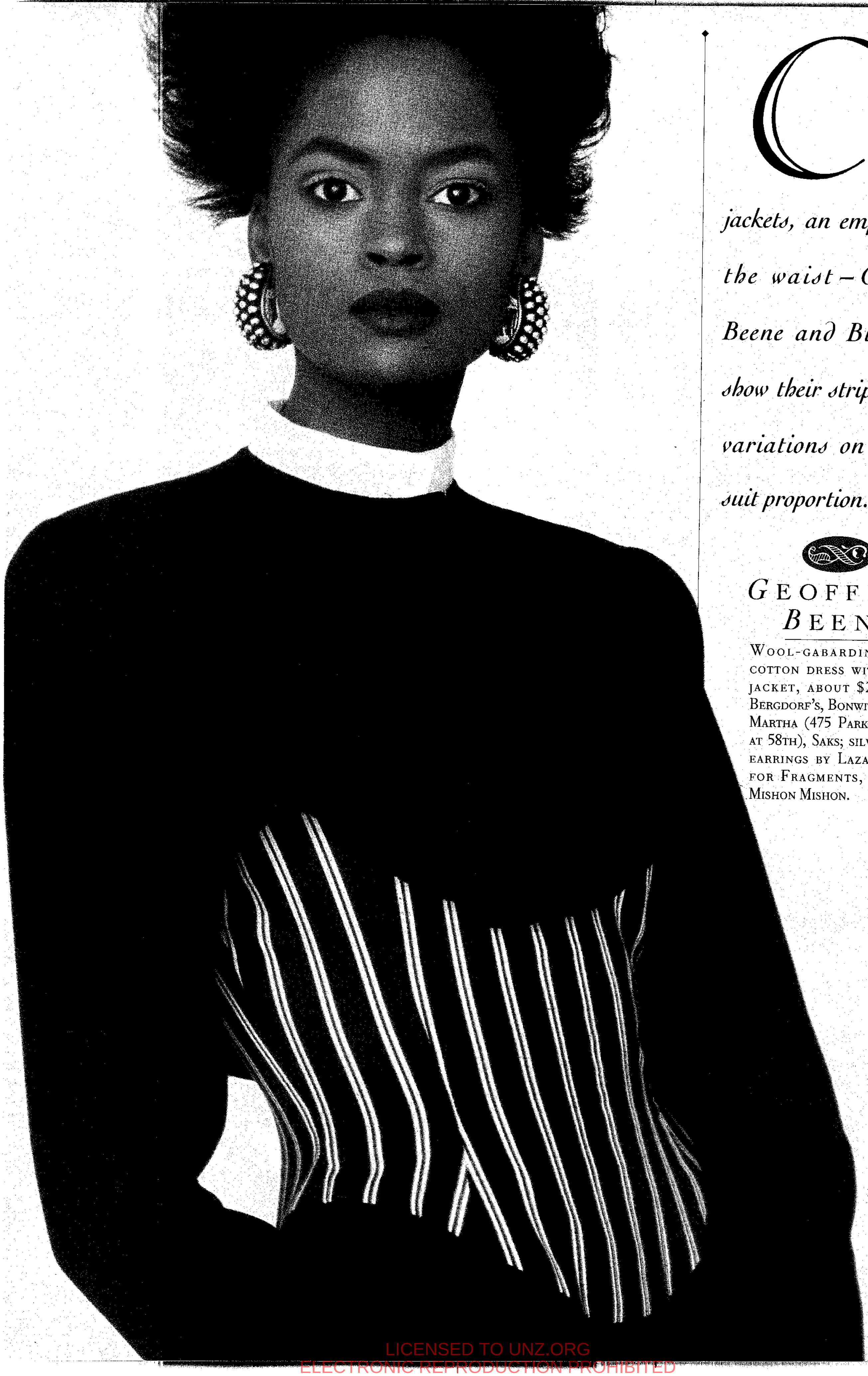
PERRY ELLIS

SILK-GEORGETTE DRESS, $450 AT BENDEL'S, BLOOMINGDALE'S, BONWIT'S, MACY'S, SAKS; BELT BY PERRY ELLIS, $150 AT BLOOMINGDALE'S; *FAUX*-PEARL EARRINGS, $35 AT KENNETH JAY LANE (250A COLUMBUS AVENUE, NEAR 72ND); PEARL-AND-GOLD BRACELET BY STEPHEN DWECK, ABOUT $1,450 AT LINA LEE AND TO ORDER AT MISHON MISHON; PUMPS, $375 AT VITTORIO RICCI (645 MADISON AVENUE, NEAR 60TH). MODEL: GAIL ELLIOTT OF ELITE MODELS.



Rifat Ozbek

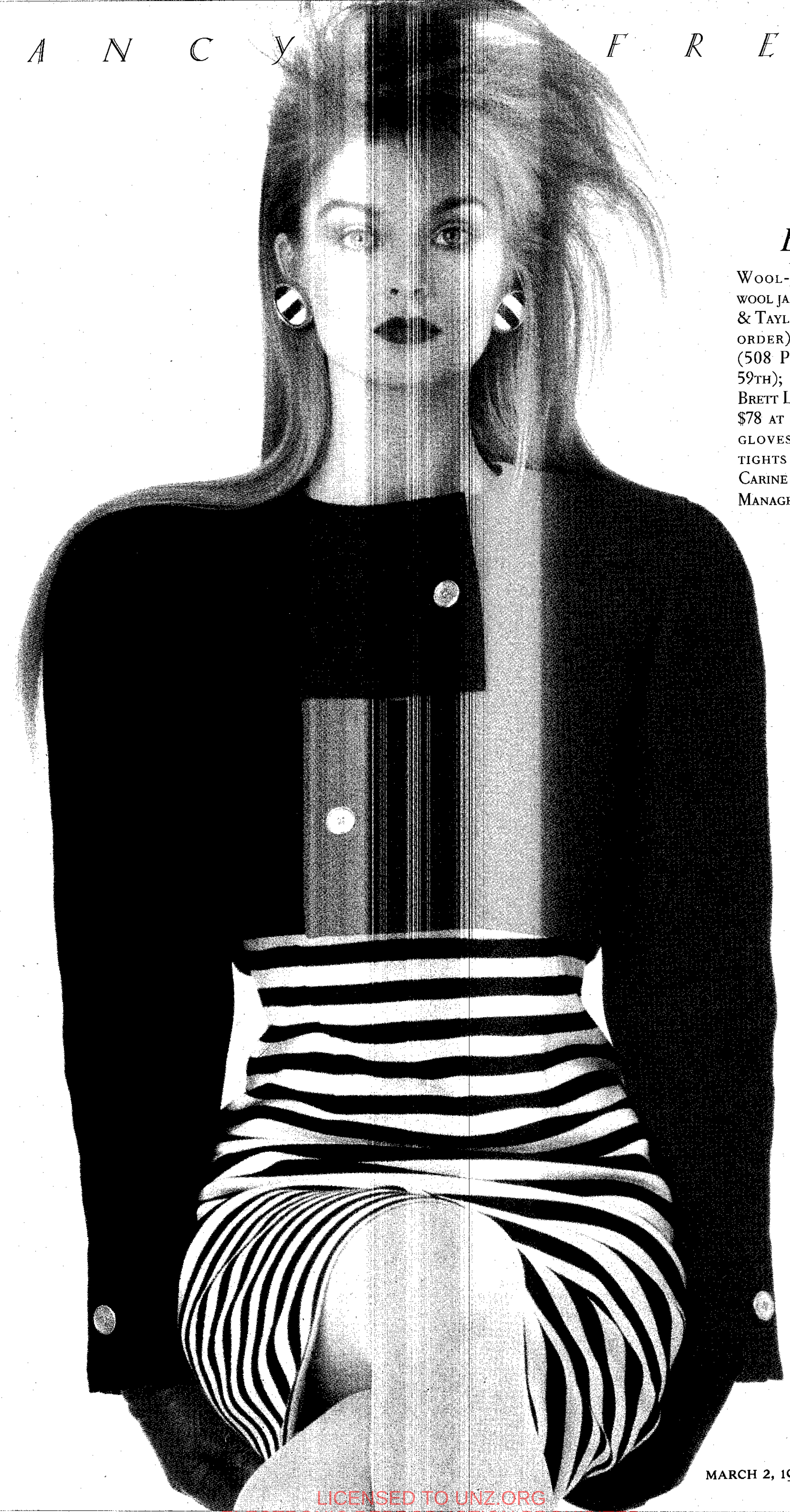
Embroidered rayon-and-cotton-moiré bolero jacket, about $765 to order at Bloomingdale's and Saks; rayon-crêpe dress, $450 at Macy's; peridot-and-kunzite pendant on platinum chain by Paloma Picasso, $3,900 at Tiffany & Company. Model: Estelle of American Models. Hair: Ric Pipino for Pipino Buccheri Salon.



Cropped jackets, an emphasis on the waist – Geoffrey Beene and Bill Blass show their stripes in two variations on the new suit proportion.

GEOFFREY BEENE

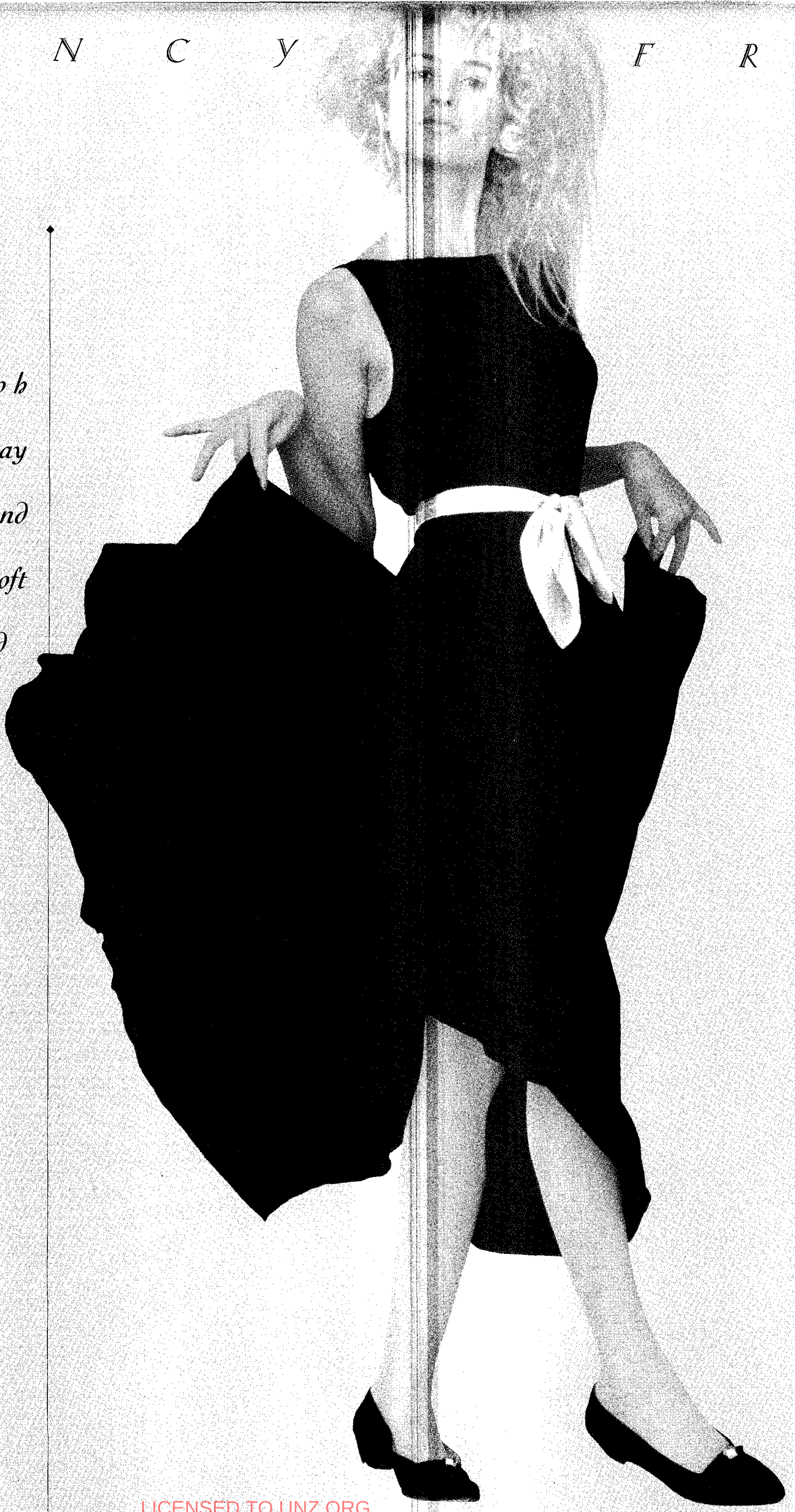
WOOL-GABARDINE-AND-COTTON DRESS WITH WOOL JACKET, ABOUT $2,110 AT BERGDORF'S, BONWIT TELLER, MARTHA (475 PARK AVENUE, AT 58TH), SAKS; SILVER-PLATE EARRINGS BY LAZARO/NEAL FOR FRAGMENTS, $100 AT MISHON MISHON.



BILL BLASS

Wool-jersey dress with wool jacket, $1,830 at Lord & Taylor, Martha, Saks (to order), Sara Fredericks (508 Park Avenue, near 59th); plastic earrings by Brett Lewis for Fragments, $78 at Barneys New York; gloves by Naomi Misle; tights by Fogal. Model: Carine Holties of BethAnn Management.

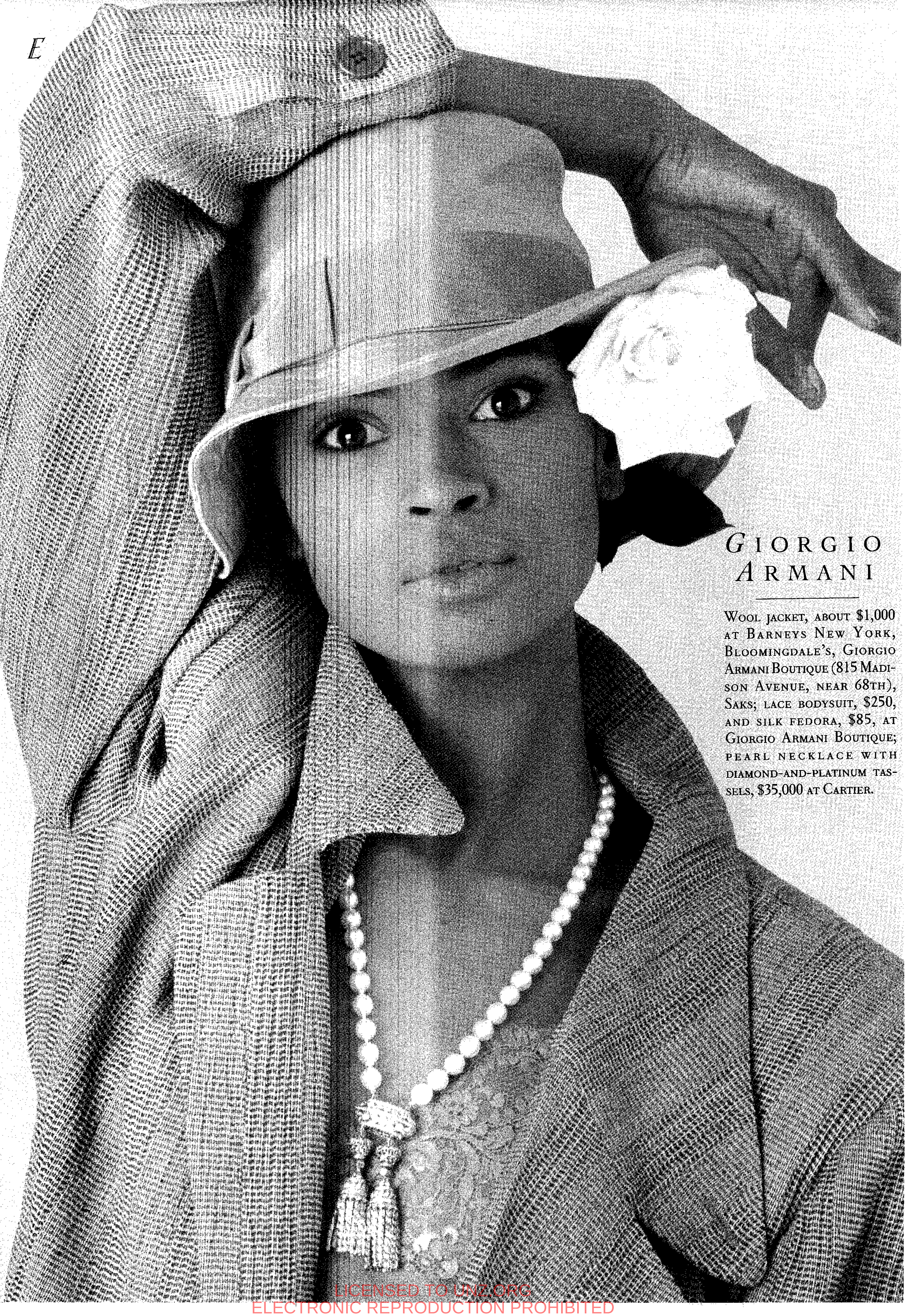
FANCY FR



Ralph Lauren's romantic way with a dress, long and sweeping, Armani's soft touch with a suit – and a slouchy silk fedora.

RALPH LAUREN

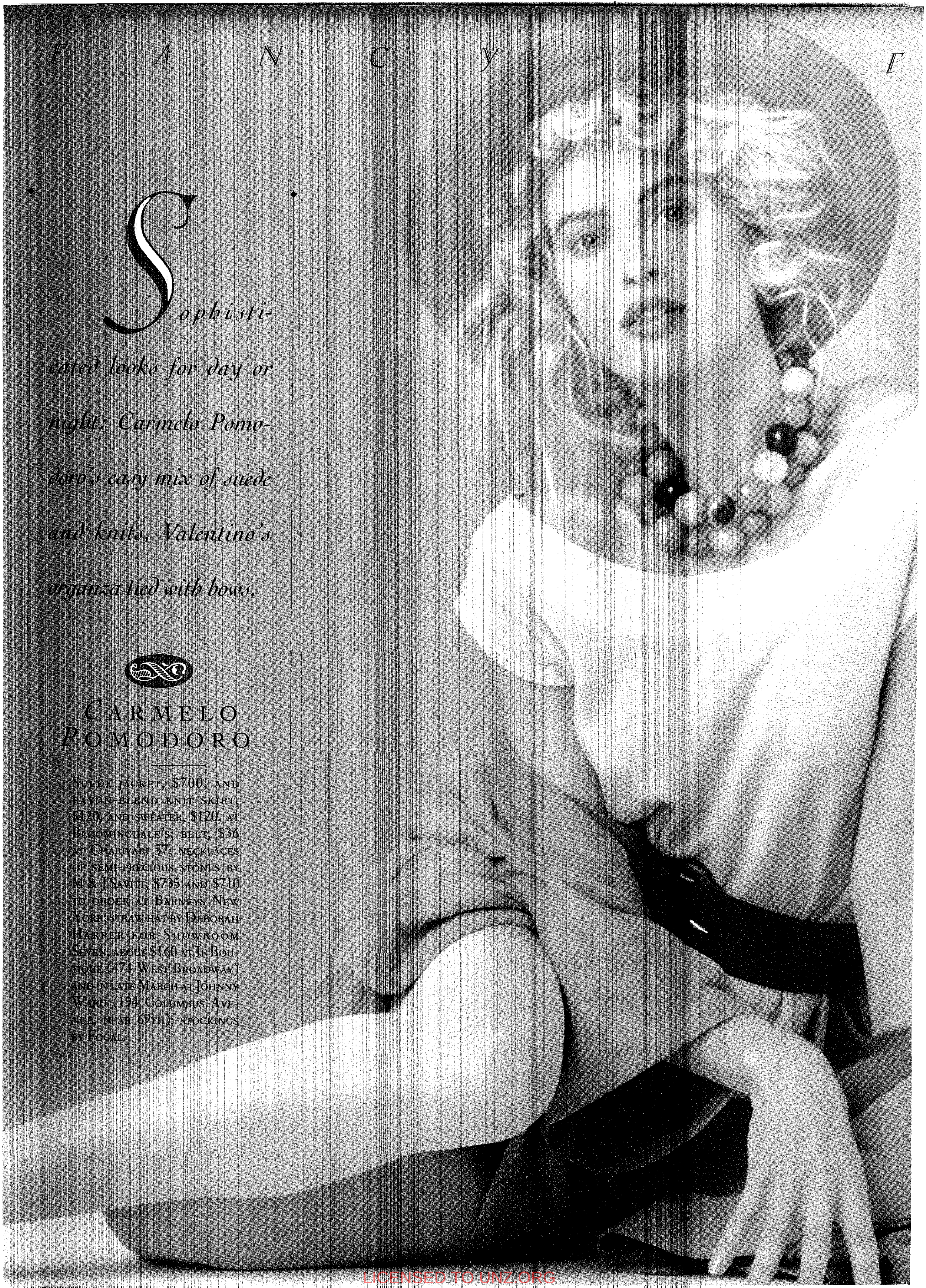
Rayon-matte-jersey dress, $578 at Barneys New York in late April, Lord & Taylor, Polo/Ralph Lauren (867 Madison Avenue, at 72nd) in late March, Saks; silk-crêpe scarf, $28 at Polo/Ralph Lauren in late March; suede shoes, $225 at Roger Vivier (965 Madison Avenue, near 75th); stockings by Fogal. Model: Patty McHugh of Pauline's.



GIORGIO ARMANI

WOOL JACKET, ABOUT $1,000 AT BARNEYS NEW YORK, BLOOMINGDALE'S, GIORGIO ARMANI BOUTIQUE (815 MADISON AVENUE, NEAR 68TH), SAKS; LACE BODYSUIT, $250, AND SILK FEDORA, $85, AT GIORGIO ARMANI BOUTIQUE; PEARL NECKLACE WITH DIAMOND-AND-PLATINUM TASSELS, $35,000 AT CARTIER.

FANCY F



Sophisticated looks for day or night: Carmelo Pomodoro's easy mix of suede and knits, Valentino's organza tied with bows.

CARMELO POMODORO

Suede jacket, $700, and rayon-blend knit skirt, $120, and sweater, $120, at Bloomingdale's; belt, $36 at Charivari 57; necklaces of semi-precious stones by M & J Savitt, $735 and $710 to order at Barneys New York; straw hat by Deborah Harper for Showroom Seven, about $160 at If Boutique (474 West Broadway) and in late March at Johnny Ward (194 Columbus Avenue, near 69th); stockings by Fogal.

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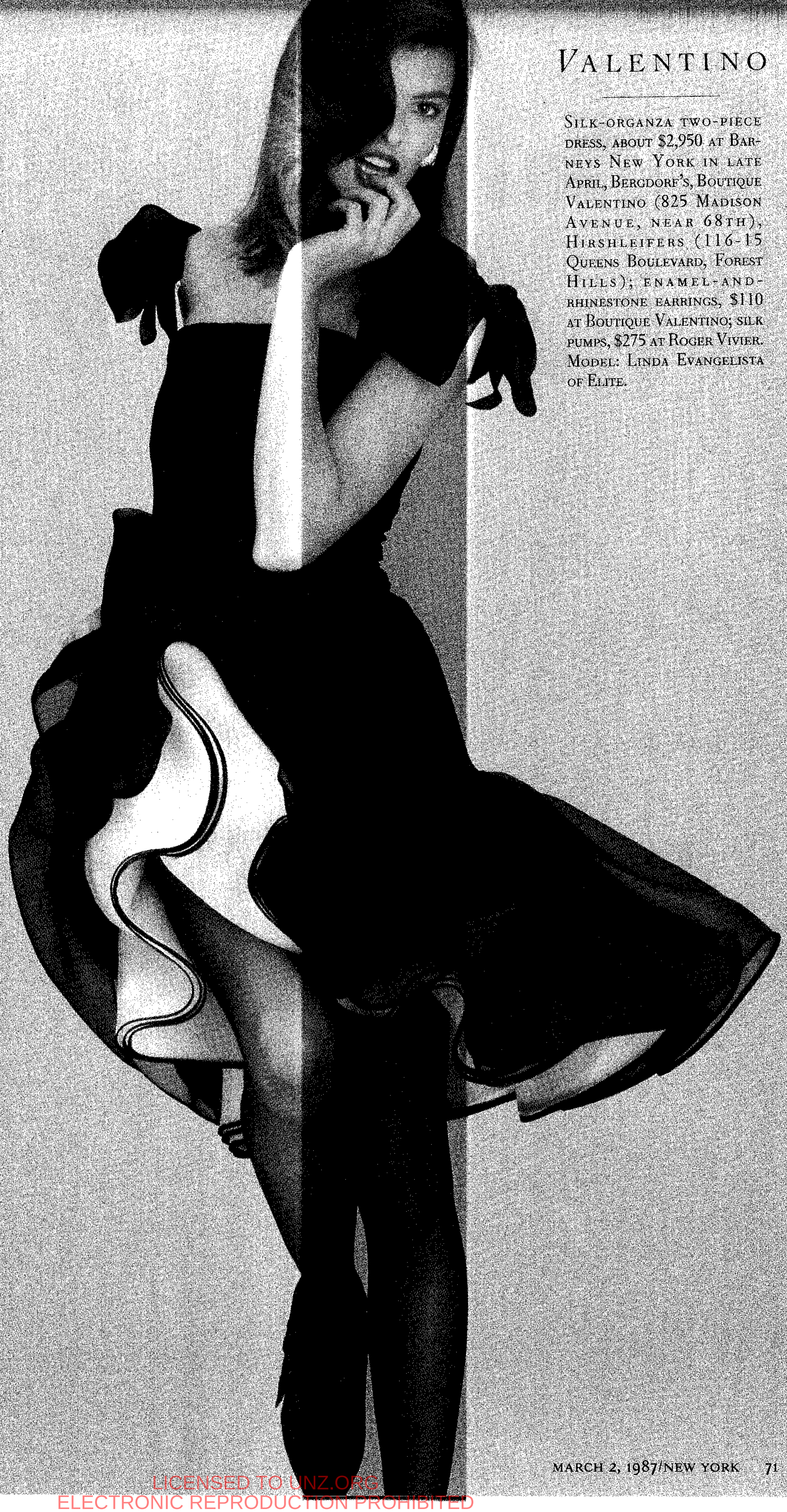
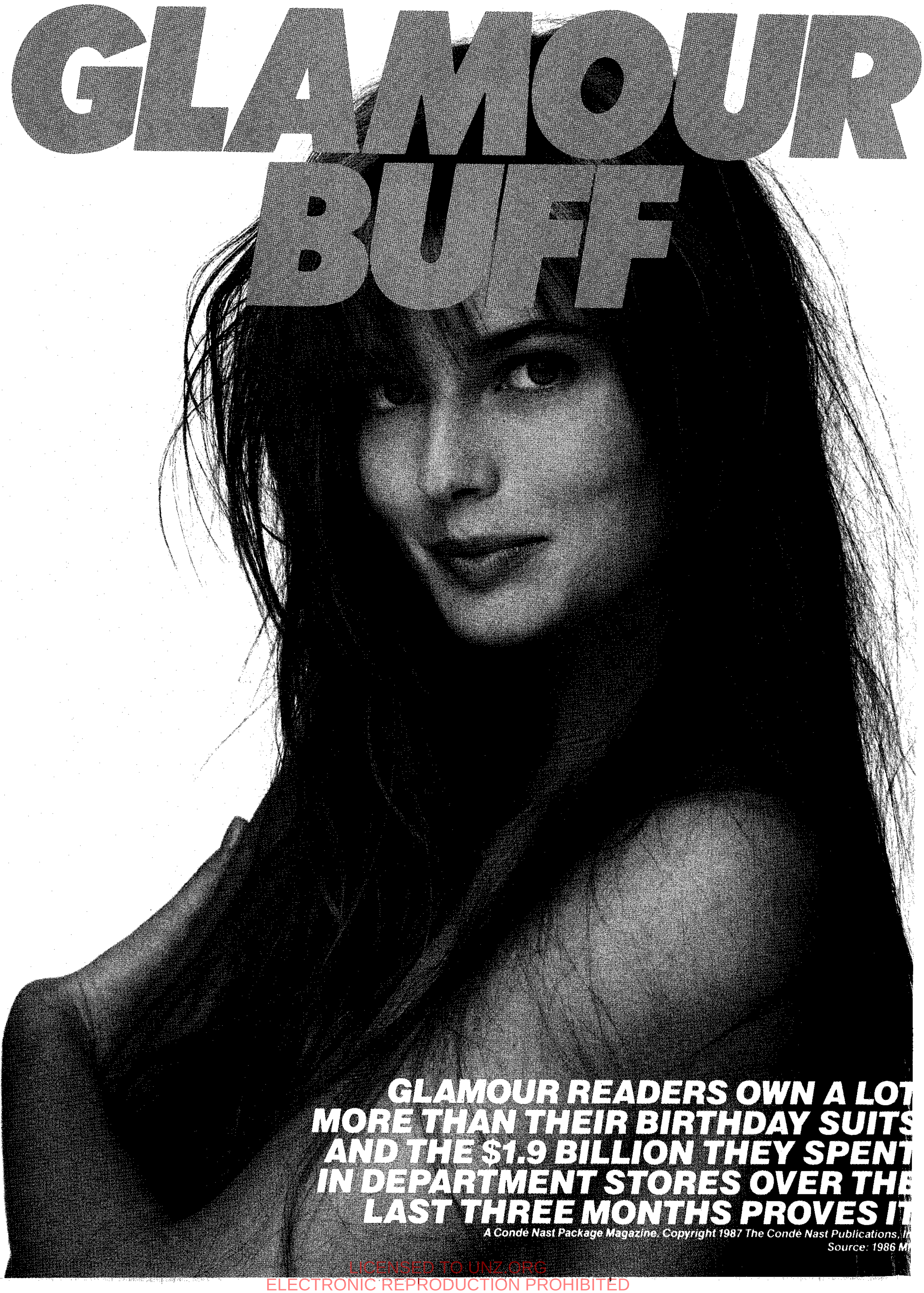


VALENTINO

Silk-organza two-piece dress, about $2,950 at Barneys New York in late April, Bergdorf's, Boutique Valentino (825 Madison Avenue, near 68th), Hirshleifers (116-15 Queens Boulevard, Forest Hills); enamel-and-rhinestone earrings, $110 at Boutique Valentino; silk pumps, $275 at Roger Vivier. Model: Linda Evangelista of Elite.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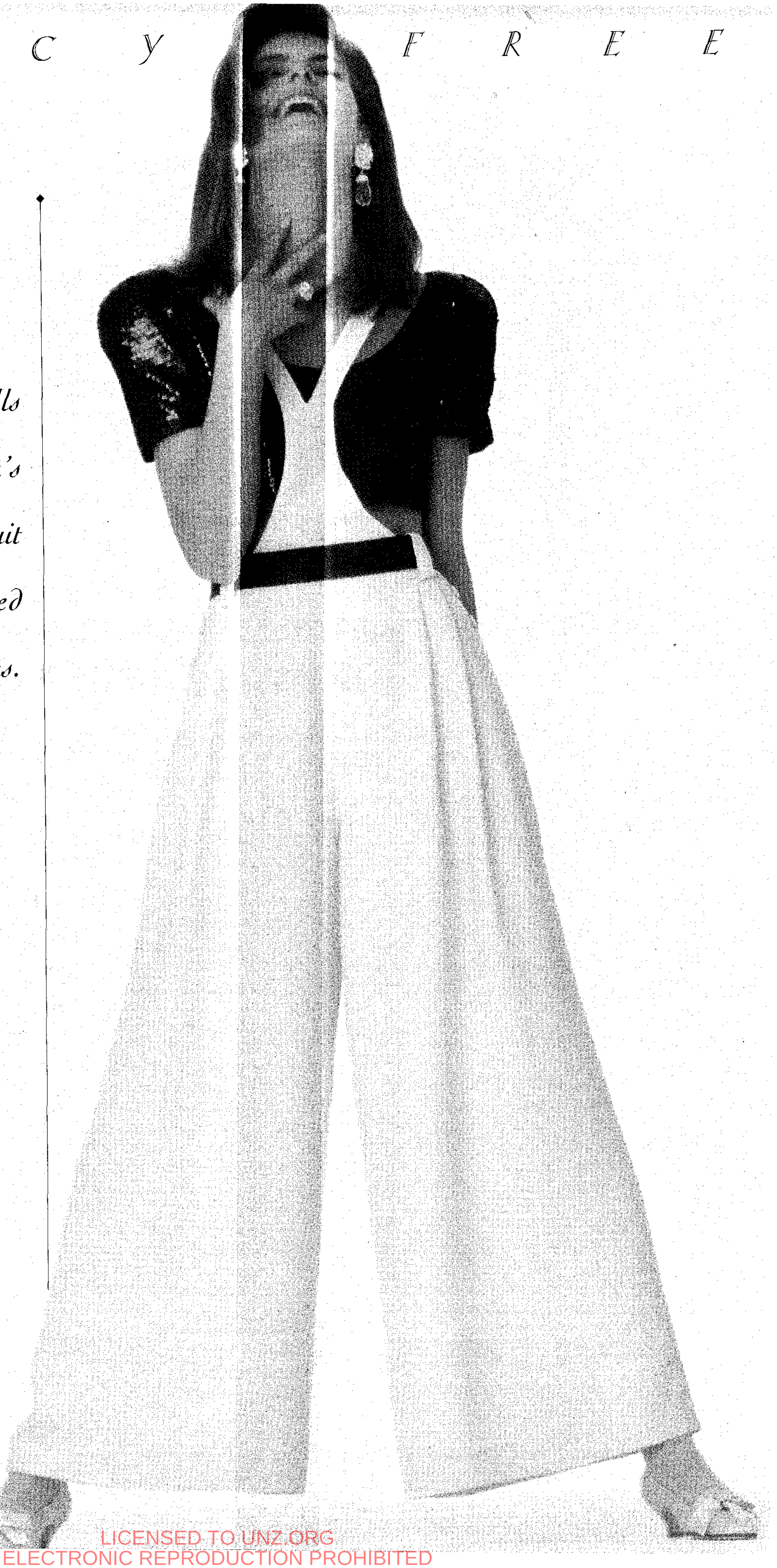


Overalls go upscale in Krizia's whimsical crêpe playsuit for grownups, paired with glittering sequins.

KRIZIA

SEQUINED RAYON TOP, $2,090 AT KRIZIA N.Y. (805 MADISON AVENUE, NEAR 68TH); BELTED RAYON JUMPSUIT, ABOUT $780 AT BERGDORF'S (TO ORDER) AND KRIZIA N.Y.; RHINESTONE-AND-GLASS EARRINGS BY ROXANNE ASSOULIN, $100 AT BERGDORF'S IN MID-MARCH; CUBIC-ZIRCONIA-AND-SILVER RING BY KATHERINE POST, ABOUT $395 AT BLOOMINGDALE'S AND SAKS; SILK PUMPS, $365 AT MANOLO BLAHNIK. ■

NEW YORK DOLL

ACTRESS MARY STUART MASTERSON RISES ABOVE THE BRAT PACK

BY DAVID HANDELMAN

AT A HOUSE IN SUBURBAN Connecticut in 1974, actor Peter Masterson was turning Katharine Ross into one of the Stepford Wives. Playing his daughter in the movie was his seven-year-old daughter, Mary Stuart, who had never acted before. It came time to shoot a scene in which father and daughter entered the house late at night. After watching a rehearsal, director Bryan Forbes said to the tiny ash-blonde girl, "Now, Mary, could you come in with a little more enthusiasm?"

Mary Stuart looked up at him and asked, "Why?"

"Well," said Forbes, "it will be better. We want to see your lovely face."

She looked at him squarely with her deep-brown eyes and said, "But it's supposed to be late at night, and I'm supposed to have just woken up—I should be tired!"

There was a long pause, and then the entire set broke up with laughter. Perplexed, Mary Stuart went to her father and asked, "Did I say something wrong?"

"No," he replied, "you didn't."

It shouldn't be surprising, then, that Mary Stuart Masterson, at twenty, has a depth that separates her from the rest of the hot young movie actors. (All by itself, her performance in John Hughes's newest coming-of-age film, *Some Kind of Wonderful*, which opens on Friday, rescues the movie from formula and banality.) Even at seven, she had an instinctive, unswayable sense of truth.

Partly it came from having accomplished actor parents. Peter Masterson and Carlin Glynn had come to New York from Texas and slowly worked their way up to Tony recognition. Their best-known efforts have been as director-actress collaborators: Broadway's *The Best Little Whorehouse in Texas* and the film *The Trip to Bountiful*.

But acting genes and an artistic environment cannot fully explain Masterson's presence and gravity. Although her parents steered her away from professional acting until her senior year at Dalton, she has, in just a few films (*Heaven Help Us*, with Andrew McCarthy, and *At Close Range*, with Sean Penn), established herself as the most forceful of the New York breed of well-educated actresses that includes Ally Sheedy and Cynthia Nixon. While most of her peers are still doing embarrassing bubble-gum movies, Masterson has already developed a sharp sense of craft and self. Everyone who works with her—or just meets her—comes away glowing.

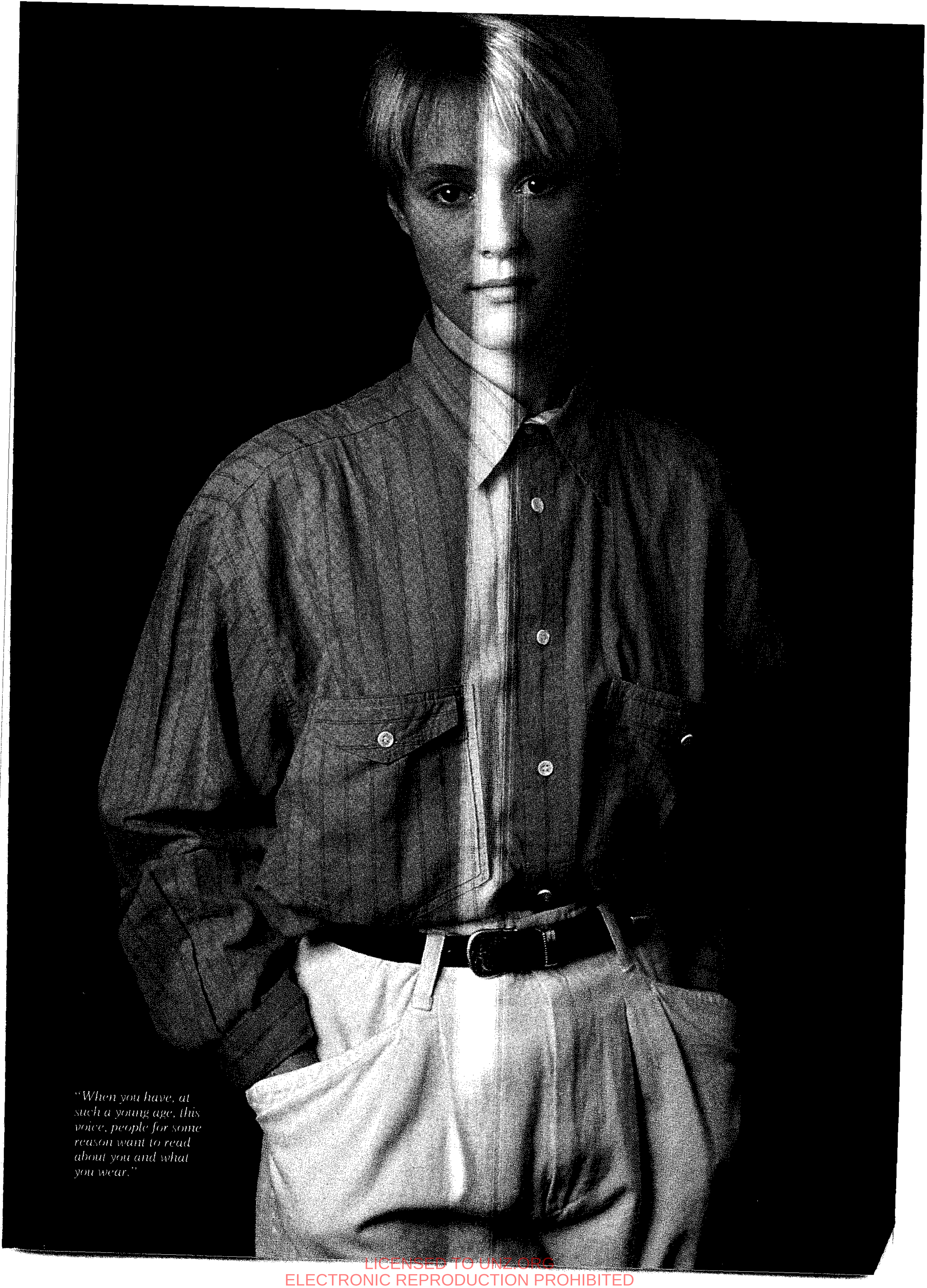
"There's something translucent about Mary Stuart," says Jamie Foley, who directed *At Close Range*. "As soon as you say, 'Action,' all the diffusion between her heart and the lens disappears. The light inside of her comes through without any filters." He saw it the moment she walked in to the audition: "Every psychic thing flitting through her mind was visible. Nervousness, trying to cover it up, confidence, talent . . . she was spilling these raw ingredients all over the place."

Besides *Some Kind of Wonderful*, written and produced by Hughes and directed by Howard Deutch, her work this year includes plays by Horton Foote (*Lily Dale*) and Beth Henley (*Lucky Spot*), and a film produced by James Ivory (*My Little Girl*) and one directed by Francis Coppola. (In Coppola's *Gardens of Stone*, Masterson's real parents play her parents; this time, they say, "she got *us* the job.") What the disparate roles have in common is a deep-rooted sorrow; somehow, this sophisticated Dalton girl from a family of actors, with her small, restrained face, conveys the burdens of the world.

It's the Hughes film, of all things, that may make her a star. Masterson plays Watts, a fatherless tomboy who wears her heart on her drum set. Her best friend, Keith (Eric Stoltz), becomes so infatuated with beauty queen Amanda Jones (Lea Thompson) that he squanders his hard-earned college-tuition money to take Amanda on a hyper-expensive fantasy date. Meanwhile, Watts has been slowly realizing she's in love with him.

Masterson manages to cut through the cutesy, stilted Hughes-speak. Though Stoltz has the lead role, she quickly becomes the most interesting character—not because of how the part is written but because of her smoldering soulful-

PHOTOGRAPH BY JAMES HAMILTON



"When you have, at such a young age, this voice, people for some reason want to read about you and what you wear."

A LIFE IN THE THEATER: *"I had the exposure to the greasepaint, though it was never romanticized at all," says Masterson. "The true grit of it attracted me—the challenge, the difficulty, the searching."*

ness. Many of her best moments involve no dialogue at all: In the girls' locker room, she gazes wistfully at Lea Thompson's confident, feminine body and then runs her hands over her own; during the dream date, after putting on a uniform and driving Keith and Amanda in a borrowed Rolls, she sits alone in the car, gripping her drumsticks, gritting her teeth, expressing real heartbreak. Masterson skews the film's premise: Lea Thompson, despite her hot miniskirts, frilly camisoles, and luxuriant hair, isn't in the same league.

"I'M *SOOO* HUNGRY," MASTERSON announces as she scoots into the West Bank Cafe wearing a man's hat low on her wash-and-wear hair, which is slowly shedding its bleach. "Because I just read *Letters to a Young Poet* in one sitting—" She catches herself, perhaps realizing that dropping Rainer Maria Rilke's name off the bat will seem pretentious. But she's not showing off; she's just the kind of New York kid who likes philosophizing at the corner coffee shop. Exploding with ideas, sometimes before they're thought out, she has the air of a precocious child who was always encouraged.

She eats and talks with equal enthusiasm, her callused fingers always in motion, crumbling up bread, scratching under her shirt. Now and then, she falls into a dialect (Texan, British, Brooklynese) to deflate any pronouncements that might seem too heady. At one point, she deflects discussion of a certain project, leans over, and whispers, "The director was a jerk!"

Some Kind of Wonderful is her first unabashed teen movie, but, she says, "it's not as self-indulgent as a lot of them. The problems we have aren't taken as any more than what they are: problems that need to be worked out. Life is a series of problems, and that's the joy. You work 'em out."

Instead of bemoaning her intensive drum training to play Watts, she found it rewarding. "Drumming is a solitary business," she says. "Everybody says, 'It must be a great release,' and it is. But it requires a certain relaxation and lack of inhibition to get there and, at the same time, the technique to get to the point where you can improvise, all while you embellish a basic beat. Which is what acting is about, so it was a model within a model."

She recently applied this working-through to the challenge of replacing Molly Ringwald in *Lily Dale* Off Broadway, with just two weeks' rehearsal. Lily, a high-strung, self-centered, and troubled turn-of-the-century teen, is a meaty but difficult role; Ringwald had barreled through, always playing the brat. Masterson "had more insight into the part," says director William Alderson. She also did her homework, rereading Edith Wharton, looking through old Sears catalogues, talking to Foote about the era's gentility, using her memory of a great-great-aunt who always wore lace gloves. She started out shaky but grew as the weeks progressed, until, by the play's closing a week ago, Alderson says, "everything she did was Lily Dale. There was no Mary Stuart."

"I GUESS I'VE ALWAYS HAD THE bug," says Masterson. "I liked to playact when I was little; I had a vivid imagination and wanted attention. I had the raw materials, as I think every child does, but also the exposure to the greasepaint, though it was never romanticized at all. The true grit of it attracted me—the challenge, the difficulty, the searching."

This search, which gives her work its intensity, sometimes makes her life harder than it should be; when she was seventeen and filming *Heaven Help Us,* a neglected charmer about coming-of-age in Brooklyn in 1965, it nearly overwhelmed her. While her friends were leaving for college, she had decided to become an actress and began to doubt herself; she thought that getting an agent and being cast had happened only because of her parents. And as Danni, a tough, spirited, motherless child forced to support her melancholic father, she was so convincing that everyone involved with the movie told her she "was" Danni. Which, to an insecure actress, meant she wasn't acting. But she was: To convey accurately the loneliness she'd never known, she shut out her family, eating early-morning breakfasts by herself in coffee shops, spending entire weekends alone watching movies at the Regency.

Soon after, she moved out on her own, and went eight months without a job. She finally enrolled at NYU, but left after a semester to play a dying girl in the TV movie *Love Lives On.* Working through the depressing role made her feel like an adult and an actress.

Last November, she moved again, to a smallish four-room apartment in the West Village with her boyfriend, Tim Ransom, 23. They spent a month sanding floors, plastering and painting walls. She dreams of someday being able to afford a house in the country, having children ("the greatest bit of creativity I could ever muster"), and learning to live off the land (one of her poems about New York is titled "People in Concrete Frozen").

SITTING IN THE APARTMENT fresh from her daily aerobics workout, Masterson pops a tape of Lone Justice in the stereo. She pores over some of her efforts in other fields—sketches, photos, and scores of poems originally scribbled on scraps of paper, then taken home and neatly typed. Some are written in the voice of a character, as an exercise; others are direct and personal, about love and doubt, with phrases like "I have your smile / tattooed on my eyes." She shares them without pride or false modesty.

Her plans include a trip to the Soviet Union with the peace group SANE, aimed at promoting cultural exchange. "To me, this is more important than making *five* movies," she says. "When you have, at such a young age, this voice, people for some reason want to read about you and what you wear; there's more to be said than that. We're trying to be responsible. In this world, it's so easy to feel powerless, instead of trusting yourself."

"Mary Stuart wants to save the world," says Eric Stoltz, "and I think she just might. She has the tenacity and the talent to do whatever she chooses."

Her idealism is grounded in reality. "If the film burned and nobody ever saw it, what would happen to me?" she asks. "*Nothing would happen to me.* I'm the same person.

"So many people act because they want to lose themselves, to put on a mask, to get away from the truth; others play the hero in all their parts because they're afraid to look like they can make a mistake. And others act out of a need to find something out about themselves and to hopefully enlighten and reach people. My motivations come from the latter. I'm not saying that makes me a better actress, but it makes me a happier person."

Somehow, her conviction makes her seem terribly fragile—what will happen to this precious, unfettered spirit? But then, Mary Stuart Masterson is not unprepared for the world—it's the world that will have to adjust. ■

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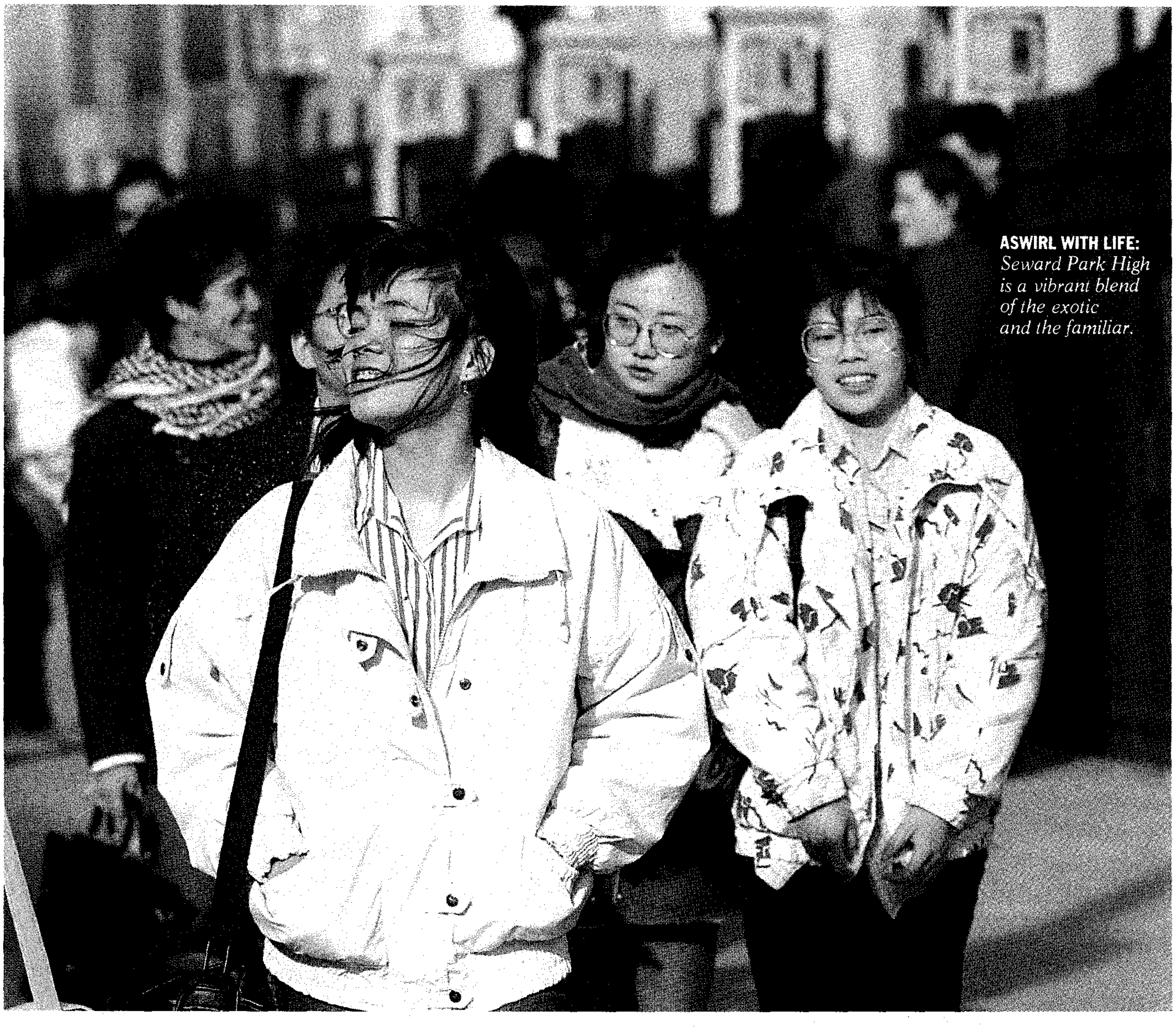


ASWIRL WITH LIFE: *Seward Park High is a vibrant blend of the exotic and the familiar.*

AT SEWARD PARK, THE MELTING POT STILL BUBBLES

BY KATHARINE DAVIS FISHMAN

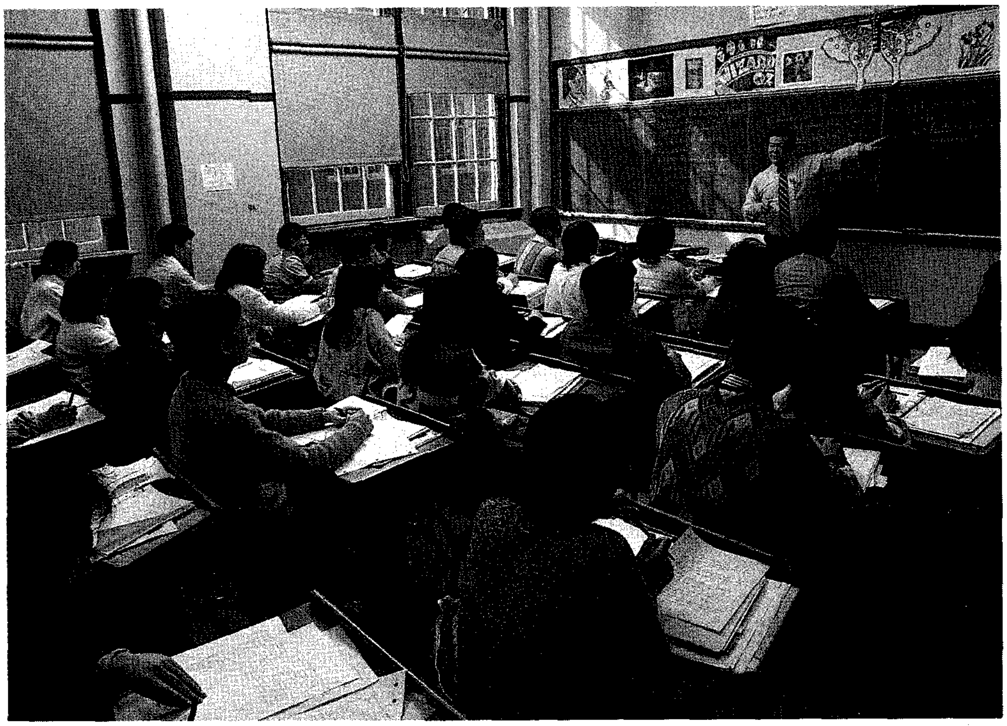
IT IS EARLY FALL—WARM ENOUGH for New York high-school folk to make fashion statements with a white linen *Miami Vice* suit over a mesh T-shirt; socks with musical notes; giant triangular yellow plastic earrings; the world's most teetery high heels. A black boy looks "fly"—yes, that word is coming back again—in a bright-yellow shirt and matching high-tops. On one temptress: tight black leggings, a big black shirt, cascading coal-black hair, a fetchingly tilted black pillbox, blood-red nails. Best of all: the Sheik of Araby, olive-skinned, mustached, wearing a white fleece poncho, silvery peg-top pans, black patent-leather tuxedo pumps.

Some 2,700 bodies swarm through these halls, including Julio, Siu Ping, Rosa, Lucky, Bam-Bam, Ivan, Mo Ping, Rizalinda, Daisy, Christian, Shatarn, Dawn, Felipe, and all their posses, calling to one another, grabbing one another, pushing forward, while the double doors that bisect the corridors swing murderously back and forth, threatening to deck anyone who approaches them without caution. The young scholars have four minutes to get where they're going before the next horn blows. Their red plastic notebooks with pictures of rock stars on the cover are still nearly pristine.

In the classroom, there's that sense of imperfectly contained energy: the sound of pencils tapping on desks, the snap of gum (an occasional bubble escaping, followed by a little pop). For most observers, eavesdropping on the low hum of conversation is impossible. While everyone is talking, very few conversations are in English.

Here comes Mr. Stoopack on the PA system. He pledges allegiance to the flag, but nobody seems to join him, though everyone has risen. Then it's time for the day's announcements: one in English, one in Spanish, one in Chinese. The English bulletin says that tomorrow the fifth period will be held during the third period and the fourth period will be held during the second period and all classes will be seven minutes shorter.

THIS ODD BLEND OF THE EXOTIC and the familiar is Seward Park High School, one of the few institutions in New York City where the more things change, the more they remain the same. Some 3,350 young people in their teens and early twenties attend classes in either Seward's main building, an imposing white stone structure on the block bordered by Essex, Grand, Ludlow, and Broome Streets, or a dilapidated 90-year-old annex on Monroe Street, three quarters of a mile away. While the ups and downs of New York neighborhoods are legendary, the Lower East Side has been consistently a first home for immigrants since long before Seward Park opened its doors. Four fifths of Seward Park's students come from homes in which English is not the dominant language, a ratio that has probably not changed much since 1930, when the main building was completed.


OUR LAND: *Victor Ng teaches American history, a course with a special resonance at Seward Park.*

Until the sixties, most Seward students spoke either Yiddish or Italian at home, and conversed at school in the English dialect for which alumnus Bernard Schwartz, '43, became famous after he took the name Tony Curtis ("Yonda loys my fodda's castle"—apocryphal Curtis, vintage Seward). Seward was never a Bronx High School of Science: Its list of distinguished alumni includes only one Nobel Prize winner, Julius Axelrod, '29, and a handful of showfolk (Zero Mostel, '31; Walter Matthau, '39; Jerry Stiller, '44; and Sammy Cahn, dropout). But it provided a solid education in a warmhearted atmosphere for poor boys and girls who became productive citizens, often moved up in the world, and remembered Seward fondly afterward.

Today, the school struggles to do what it has always done. By necessity in a complex modern world, its techniques—including an elaborate network of social services and two federally funded bilingual programs—have become more sophisticated and formal. At the same time, it battles obstacles unknown in palmier days. The school operates at 160 percent of its capacity, and even the main building is decidedly rundown: The stairway windows are missing many panes of glass, and rainwater leaks through several floors because the Board of Education hasn't gotten around to fixing a ten-year-old hole in the roof. It's hard to blame the teachers and administrators for feeling angry. While the faculty's attendance rate is one of the best in the city and the school's international ambience is often shown off to foreign visitors, Seward is sadly deficient in many basics. As a new wave of immigration reaches its height, Seward Park High School seems an even more important institution, both symbolically (it epitomizes what America believes it stands for) and practically (in New York City, minorities are now the majority). At the moment, the school is an example of grit in adversity, and both the grit and the adversity deserve attention.

SEWARD'S CURRENT POPULATION is 44 percent Hispanic, 42 percent Asian, 10 percent black, and 4 percent "other." While members of the races aren't necessarily best friends, they live together peacefully and with a certain grudging respect. In the cafeteria—where Chinese immigrants cluster at tables in the middle, Dominican immigrants choose the front, and the Americanized students (Puerto Ricans, Chinese, blacks, and non-Hispanic whites) gather in the back—each group can find its own food to gripe about in its own language, or learn to swallow pea-

PHOTOGRAPHED BY LOUIS PSIHOYOS

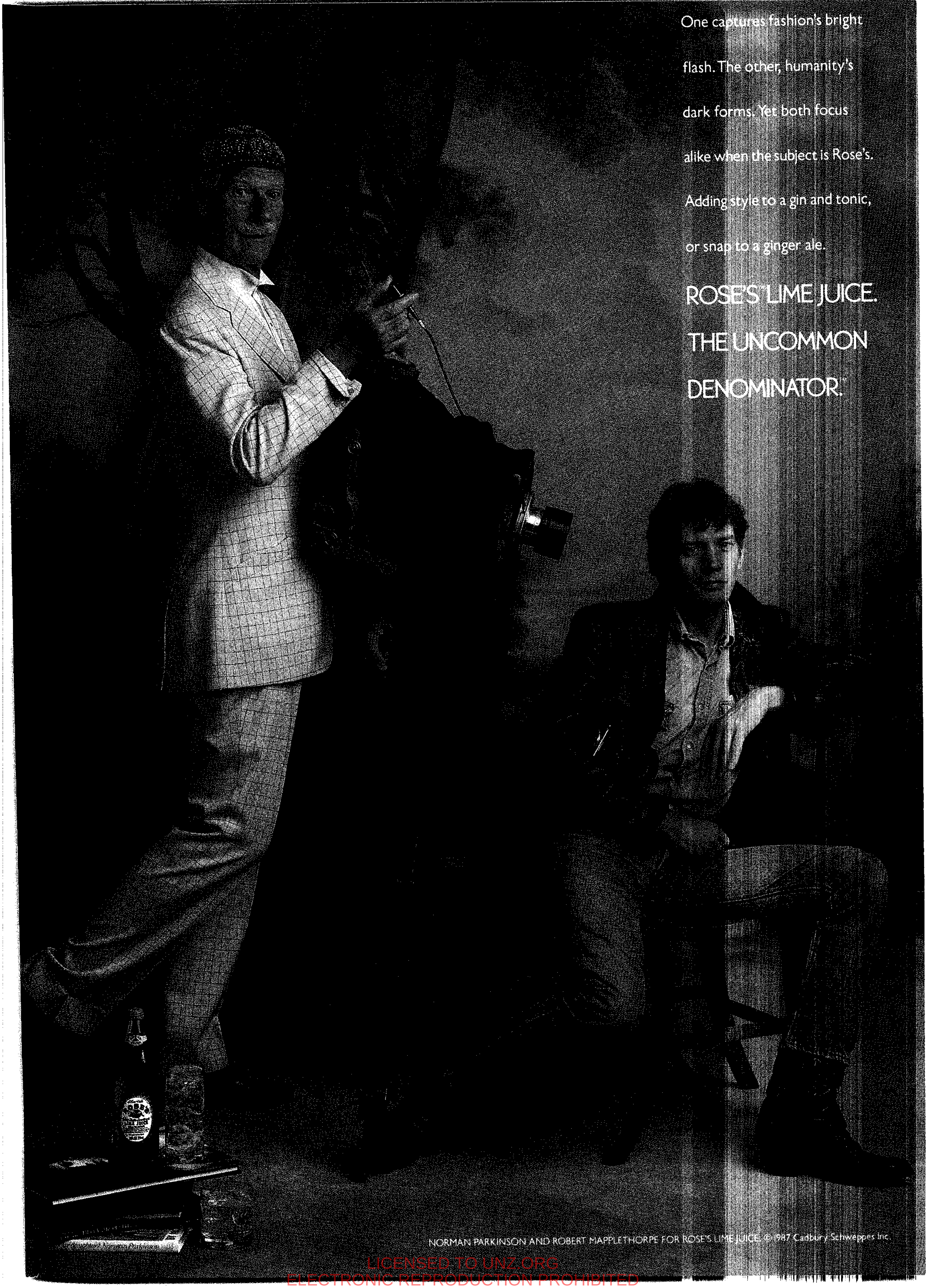
PEACEABLE KINGDOM: *Seward Park's students—Hispanics, Asians, blacks, and a few "others"—aren't necessarily best friends, but proximity has helped them learn to live together with a certain respect.*

nut butter. At last year's edition of Seward Follies, the annual talent show, the audience watched break-dancers, rap groups, a merengue act wriggling their pelvises in gray satin, and a youthful comedian named Norman Wong impersonating his immigrant uncle. Later this year, ticket buyers who seek undiluted ethnicity will go to China Night or Latin American Night.

Nearly 1,100 of Seward Park's students are classified as "Limited English proficient" because of their scores on standardized tests, and about 1,000 participate in one of the school's two bilingual programs, CHAMP (Chinese Achievement and Mastery Program) and, for Hispanics, CABES (Career Advancement Through Bilingual Educational Skills). Although bilingual education has drawn considerable controversy lately, anyone who spends time at Seward Park would find the local version hard to quarrel with. Since—according to many student essays—a major reason for Chinese parents' emigration is a determination to see their children get a college education, CHAMP has an academic emphasis; CABES has a vocational slant, arrived at by trial and error. Both programs, however, follow a similar procedure aimed at responding to a student's current level of ability and moving him as briskly as possible into the mainstream. Most surprising to the layman is the wide variation in preparation and skills among immigrants who enter both programs.

Stereotypes don't necessarily hold. "People think all Chinese are geniuses in math and science," says Dr. Stephen Moresh, head of the math department, a silver-bearded man in his thirties who is himself studying Chinese (he has achieved a first-grade reading level). "We get Chinese kids who don't know what a decimal is." Those students who came from the major cities of mainland China or from Hong Kong, where the British system selects the best pupils for rigorous education, have been well prepared, but in recent years Seward Park has received many immigrants from rural China who may have lost nearly half the year to farm chores. Some children, moreover, had their schooling interrupted during the Cultural Revolution. Immigrants too old for junior high school are routed to the high-school bilingual programs, which means Seward must often take semi-literate teenagers, give them a crash program of elementary schooling, and then advance them far enough through high school to allow them to function in an English-speaking society. Until they are ready for high-school-level work, Seward's administrators believe, these students can be educated most effectively in their native language: They are taught almost exclusively in

PHYS ED: *Swimming class gives students a chance for friendly interaction.*



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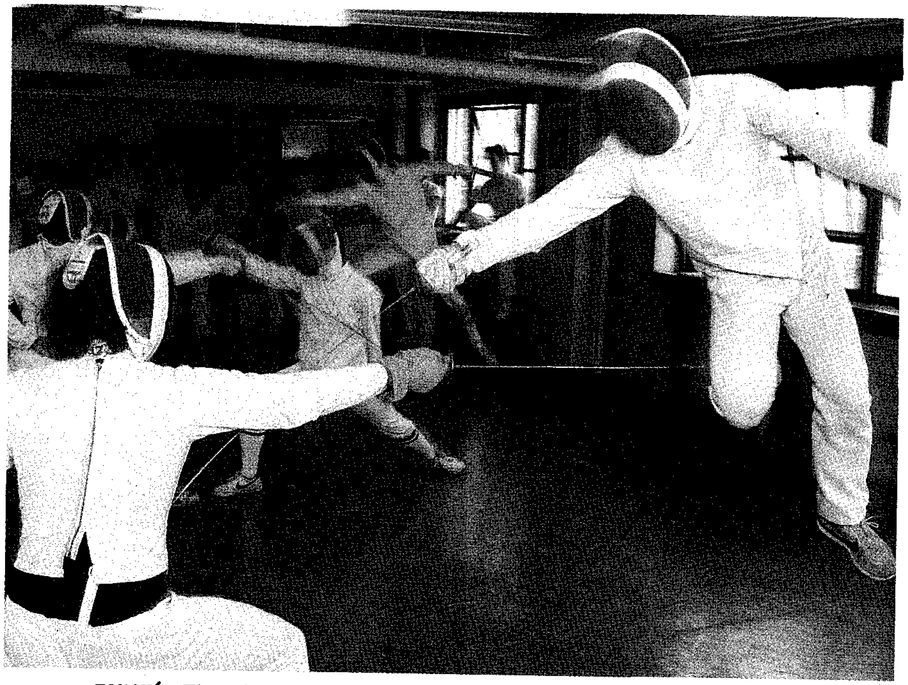

TOUCHÉ!: *The school provides a richness of activities, from chorus to fencing.*

Chinese. Learning to live comfortably in America is difficult for even the best-prepared Asian students: It is both a linguistic and a cultural challenge. Helene Dunkelblau, an American teacher who is fluent in Chinese and works in Project CHAMP, points out that Chinese, a complex language in other ways, has no declensions and no plural markers. "English is very redundant," she says. "If you say, 'Yesterday I go to the store,' the listener knows it happened in the past. So Chinese students have trouble with all this in English. If teachers recognize these differences, they're not going to tear their hair out when the kids give them papers. It takes a very long time—years and years—for Chinese to be completely literate in English."

All new immigrants take English as a Second Language (ESL), which is offered at various proficiency levels and is the only course in which Chinese-speakers, Spanish-speakers, and speakers of underrepresented languages like Thai and Bengali are all taught together. Gary Wohl's eighth-period ESL class happens to be composed predominantly of Chinese students who've been in this country three to six months. On one occasion last November, Wohl covered the greenboard with mistakes the students had made on a test: "Did they'd going to bake a cake?" "Did he replies carefully." "I going to school tomorrow." A more advanced student, a twelfth-grader who'd been here for two or three years, wrote this essay in American-history class:

"The American Revolution was a gradual process rather than a revolution. One of the example is civil disobedience. It mean that the Colonie's disobey the British Government without violence. They boycotts English goods and smuggle things into the colonies. The other rea-

First course to last, Crosse & Blackwell
Crosse & Blackwell
Steak Sauce
Crosse & Blackwell
Seafood Cocktail Sauce
Crosse & Blackwell
Genuine Major Grey's Chutney
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sons are Occasional Violence and Battles at Lexington and Concord. As the Boston tea Party is one of the example of the Occasional violence. the colonies ruin the tea located in the Boston harbor. Minutemen also one of the example of Battle of Lexington and Concord."

SPEAK UP, WISE GUYS!: *Bruce Baskind fishes for comments in a course on the Lower East Side.*

IMMIGRANT STUDENTS WHO ARRIVE prepared for high school are taught mostly in English, but their bilingual classes may have a teacher or paraprofessional who speaks the native language to translate difficult words back and forth. Chinese science students carry around a textbook in each language and a scientific glossary prepared by CHAMP, which illuminates words like "vacuoles" and "mitochondria."

A Chinese bilingual class often seems to be beamed at a group of highly intelligent Martians. Victor Ng, the history teacher who elicited the essay, is a burly Chinese American in his late thirties who speaks English slowly in the pear-shaped tones once favored by radio announcers. The Boston Tea Party, he says one day after class, "is a concept that's totally foreign. Why did they throw the tea overboard in Boston Harbor? What was wrong with the tea tax? Everybody drank tea; why would you refuse to pay a tax which was so minute financially? To get into *all* of this would take a whole period." Ng will spend ten minutes explaining tomorrow's homework; while the greenboard notes in a class for American-born students are full of abbreviations, Ng writes complete sentences, forgoing even the ampersand.

It's hard enough for American students to apply to college; the fourteen eleventh-graders in Susan Chan's bilingual guidance session look stunned as Chan, a tall,

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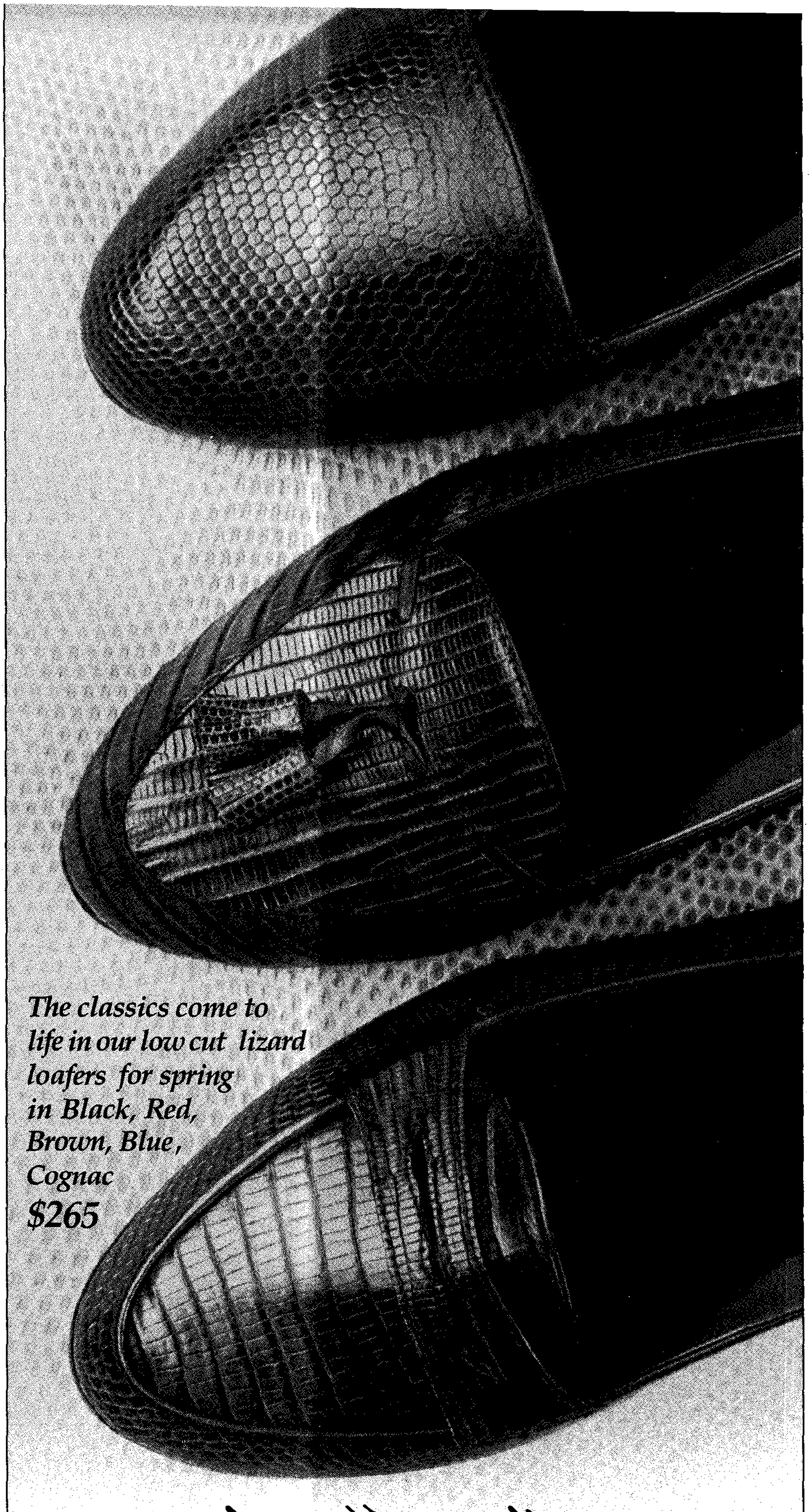
ebullient red-haired woman who acquired her surname by marriage and speaks very little Chinese, rolls out such mysteries as the difference between CUNY, SUNY, and private colleges; class rank; and International Ladies' Garment Workers' Union scholarships, for which some children are eligible. ("I'm giving you one piece of homework right now. That is to make sure your parents do file an income-tax form—the long form—in April and that they take all the deductions that are coming to them, and then you make sure you get a copy and put it someplace safe, because all next year you're going to be needing that tax form.") A paraprofessional is there to translate phrases like "extenuating circumstances" and "teacher recommendations." The students are too frozen to take notes; not a Chiclet is stirring; and Chan says urgently, "*You must ask questions.*"

THE TOUGHEST THING A teacher of Asian students must deal with is the silence; its reasons are complex. "In Hong Kong, in class we cannot speak at all," says Siu Ping Wong, a seventeen-year-old senior who has been here for three years. "So our habit not speaking in class, so sometimes the teacher says you don't participate, but this our *habits.*" Many Asians, says Kaesarin Rojanasomsith, who comes from Thailand, "are afraid of the teacher because we respect the teacher—it's like a god, a mother." When the Chinese ambassador to the United Nations toured Seward Park in December, he remarked repeatedly on the emphasis on dialogue in American classrooms, as opposed to "spoon-feeding" in China. Chinese students, says Susan Chan, must get used to having teachers address them by their first name, to being asked for their opinions, and to competing openly with other students for the teacher's attention.

Culture shock also occurs outside the classroom. "In Hong Kong, girls hold hands and boys put their arms around each other and it doesn't mean anything," Chan says. "They want to know 'What does it mean when somebody said I was gay?' and 'Why don't the girls I'm best friends with want to hold my hand?' Boys and girls don't touch. 'Why did that Hispanic boy keep putting his arm around me and running his hand up and down my rear; why is he making fun of me?' It's not understanding that in the boy's culture, it's acceptable and he wasn't making fun of her. 'What does it mean to be called "chink"?' 'Changing in the gym, how do you get undressed in front of the other girls?' You don't show your body, and then going into gym wearing this little thing and having to go to the bathroom, you've got to come out into the hall. Using knives and forks [is



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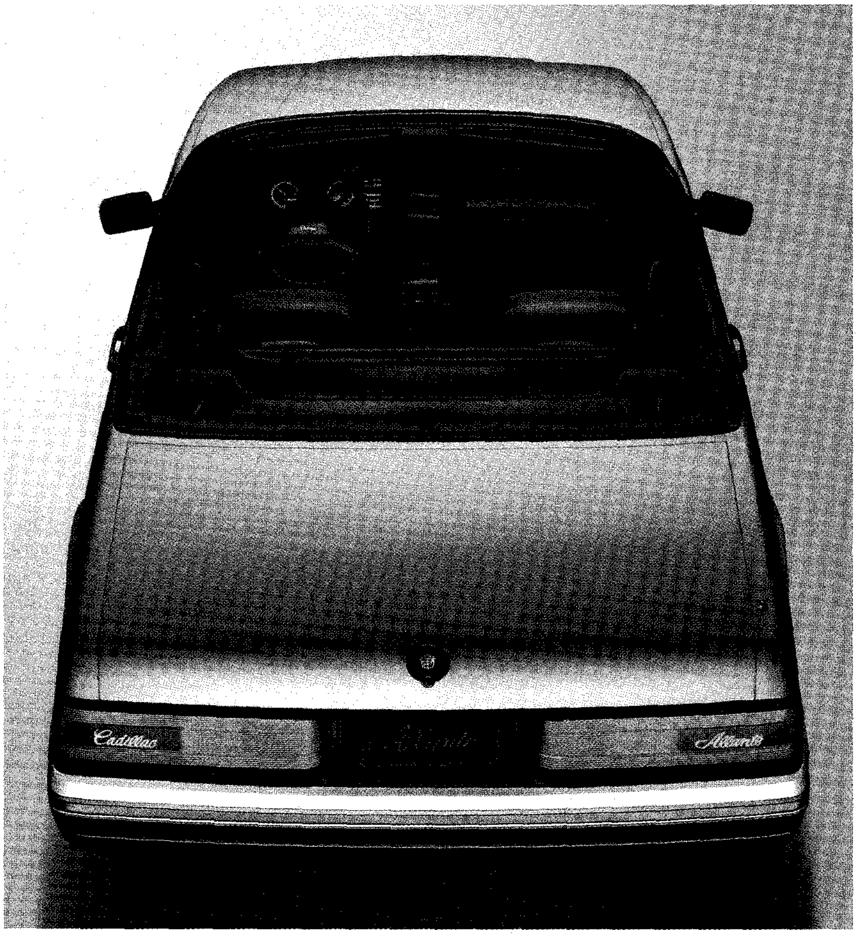
confusing], particularly the 'sporks' in the cafeteria, and the foods."

Spanish-speaking students, who also enter with a variety of backgrounds and skills, range from semi-literate farmers' children to students educated in the best Latin American private schools. Most of the 250 pupils in the CABES program come from the Dominican Republic; Seward's Puerto Rican students tend to have been born in America. Of Hispanic bilingual classes, Moresh, the math chairman, says, "The kids are sociable—they're a pleasure to teach. They want to participate; their hands are always up. They want to go to the board. They'll answer every question. They may not be as successful because they still have a lot of problems with homework and studying. They don't have good study habits, whereas the kids from Asian countries do."

CABES students seem to prefer a vocational emphasis: In addition to the required basic academic classes, they take secretarial, word-processing, and shop courses. Down in the basement, Hispanic immigrants in the jewelry shop are making pins out of gold, silver, or brass: They're learning to cut, file, buff, and polish, and do enamel work. Next door, in the wood shop, students make clocks; they use math in ordering and measuring lumber. They do not spend enough time in shop class to become skilled workers, but shop may motivate them toward advanced training, and it gives them a framework for learning English. CABES's director, Marisa Carbonara, a motherly Italian American language teacher who's been at Seward for eighteen years, says she's fighting the dropout problem. Both boys and girls leave to get factory jobs, because they get married and need the money or just to help support their families when their parents aren't academic-minded. "I convince the mother, 'Please don't let your child drop out—she can learn computers and make much more money in the long run.' "

BOTH HISPANIC AND ASIAN IMmigrant students tend to be over-age, sometimes beginning high school after 18; by the time they reach 21, they've had enough of school. But as Seward's yearbook shows, the demographic profile of the school as a whole (more Hispanics than Asians) is reversed for the graduating class. While individuals from all ethnic groups excel, a meeting of Arista, the scholastic and service honor society, looks like an arm of the Chinese Culture Club. The academic achievements of Asian immigrants are impressive and perhaps intimidating to other students at Seward; most teachers would agree that they are the result of a culture in which diligence, obedience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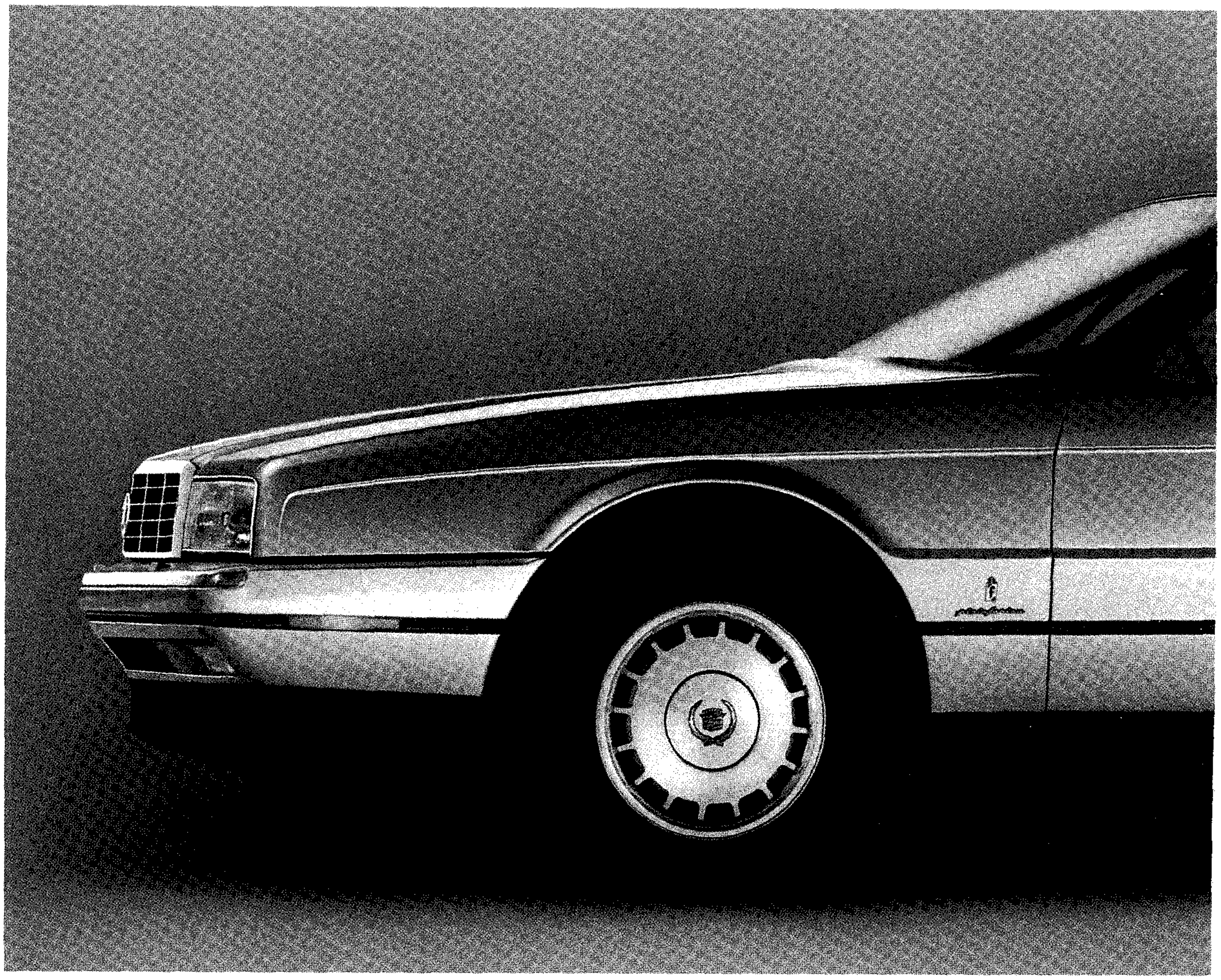

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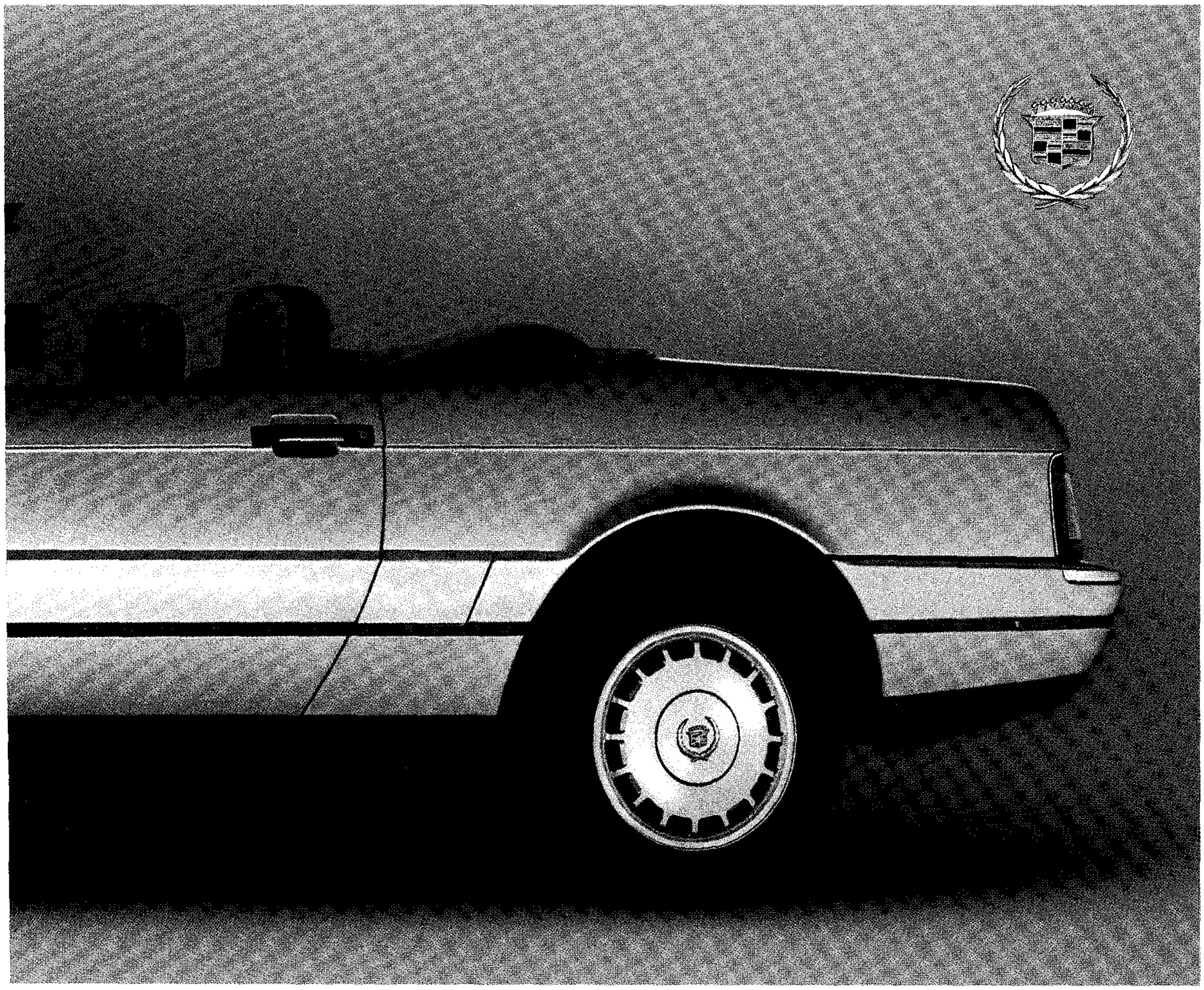

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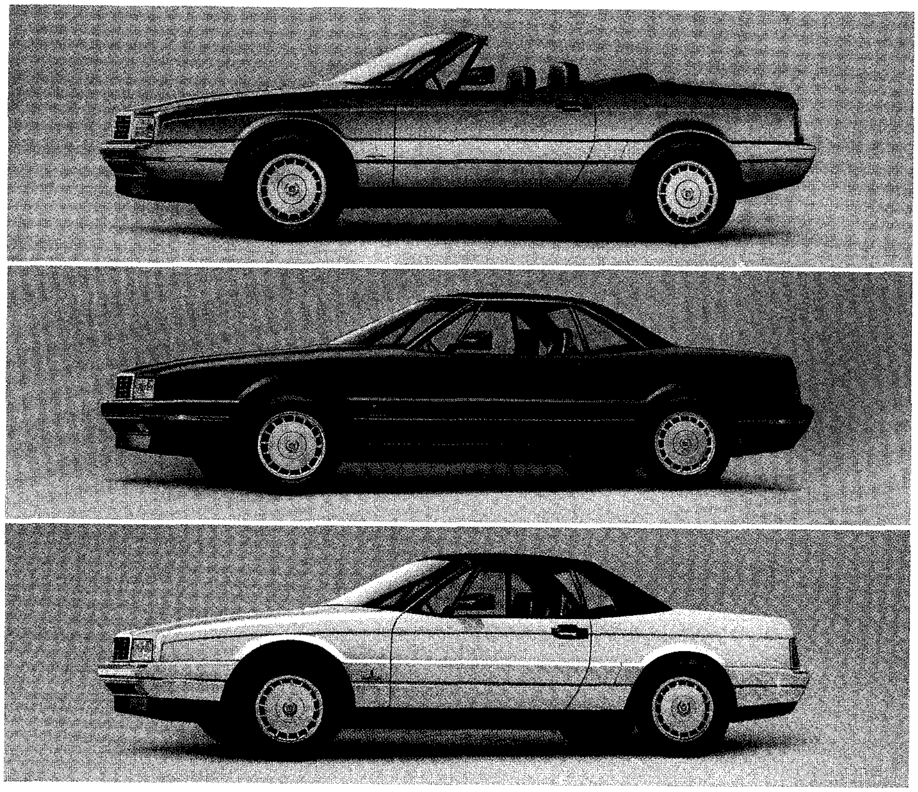

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and success in school are important values. At the same time, the American-born and immigrant Hispanic students show the Asians how to loosen up, and give the school a different kind of spark.

"I thrive on wise guys," says Bruce Baskind, a 33-year-old history teacher who has recruited some of the wisest guys he knows for an elective—the history and literature of the Lower East Side—which he teaches with Jessica Siegel, an English teacher. Students study units on the Irish, Italians, Jews, blacks, and Hispanics, and produce a book of oral histories, many gleaned from their own relatives. Baskind has abundant, wavy brown hair and a beard, and is wearing jeans, a plaid shirt, and a leather vest; this attire marks today's young male teacher the same way a three-piece pinstriped suit labels a banker. Today, he begins his unit on the Jews, and has asked the class to tell him what the word "Jews" suggests to them.

"Jesus was a Jew," a boy says. "Those long curls," a girl calls out. Baskind writes "payess" on the board. "Beanies," several kids say. He writes "yarmulkes." In rapid succession, the kids fire off, "Three-foot beards!" "They spit a lot!" "Penny-pinchers!" "Passover!" "Matzos!" "Bagels!" Baskind puts all this on the board. The class is really getting into it. "Moses!" says one boy. "Moses was a Jew? I thought that name was Puerto Rican," another calls out. "Very white skin," says a black boy. "Not Sammy Davis Jr.," says Elvis, a red-haired Puerto Rican boy with an autographed cast on his arm. "Some of them look at you wrong with no reason," says José. "Hymies, Hymietown," says a black boy with horn-rimmed glasses. A long-haired girl asks, "Does that mean they sing hymns?" "Mario Cuomo is a Jew," another boy volunteers, and someone else says, "When one of them dies, it's big news, like the head Jew. Not when a Puerto Rican or black guy dies."

"I object to the word 'they,'" Baskind says. "Can anyone tell me why?"

"Because you're one of the 'they,'" says the boy with glasses.

Baskind writes "they" on the board in big letters and, after some questioning, elicits the conclusion that the word produces stereotypes. He talks about his goals for the unit on the Jews and then puts the aim of the lesson on the board: "How did anti-Semitism in Eastern Europe (Russia) cause Jews to leave and come to the Lower East Side?" After class, a boy with collar-length hair and a leather outfit asks Baskind where those Jewish dudes buy their long black coats: "They're *bad,* man!"

Some of the students in this class and in Baskind's regular American-history classes are clearly very bright; some are just aver-

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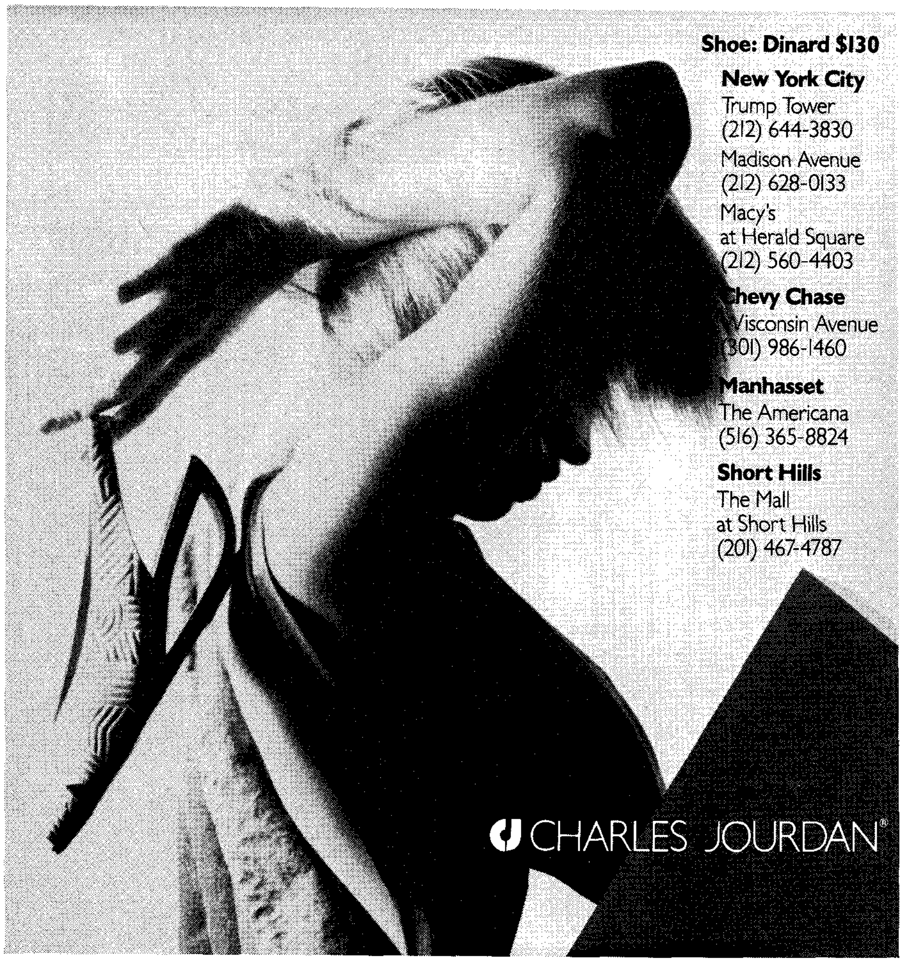
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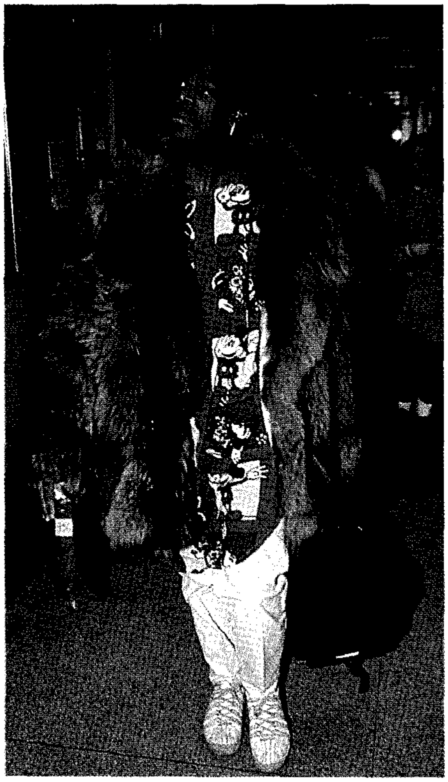
age. But most have not acquired adequate academic skills: If he stops to teach grammar, they won't learn history. Baskind works on "how to analyze a question by breaking it down into small steps, how to write an outline and use it for composing an essay, how to form an opinion and defend it using facts." Beneath the aim of his lesson on the Jews are three questions: Who are the Jews? What is anti-Semitism? Where is Eastern Europe? The class supplies these questions—more adeptly as the term progresses—then answers them. Since Baskind's own wife, a Seward Park alumna, was a good student who didn't speak up much in class, he's protective of the shy. But when the whole group acts passive, he threatens to bring in a biology teacher with a mirror to see if everyone's breathing.

A NEIGHBORHOOD SCHOOL IN the days of magnets, Seward Park cannot choose its students. It must accept transfers from magnet and specialized schools around the city. Many of these students arrive with a history of poor attendance and academic failure; not surprisingly, Seward's immigrant population is highly mobile, streaming in throughout each semester and leaving the neighborhood without informing anyone. "The population in May is not the population in October," says Dr. Noel Kriftcher, the principal, who insists that Seward is the most administratively complicated school in the city.

Some Seward parents work long hours in restaurants, offices, or factories, and some students hold down jobs from 4 P.M. until midnight. Other parents do not work at all: They may be sick, disabled, alcoholic, on public assistance, or addicted to drugs. Some students live in the housing projects near the school; some commute from Harlem, Queens, or New Jersey; a few live in places like Peter Cooper Village or Rivergate; a few live in group homes; a few are homeless. Those Seward students who do not appear at school may be caring for their parents or acting as interpreters for them or spending a long holiday with relatives in the old country or simply hanging out with their friends. Some students, of course, may have drug problems.

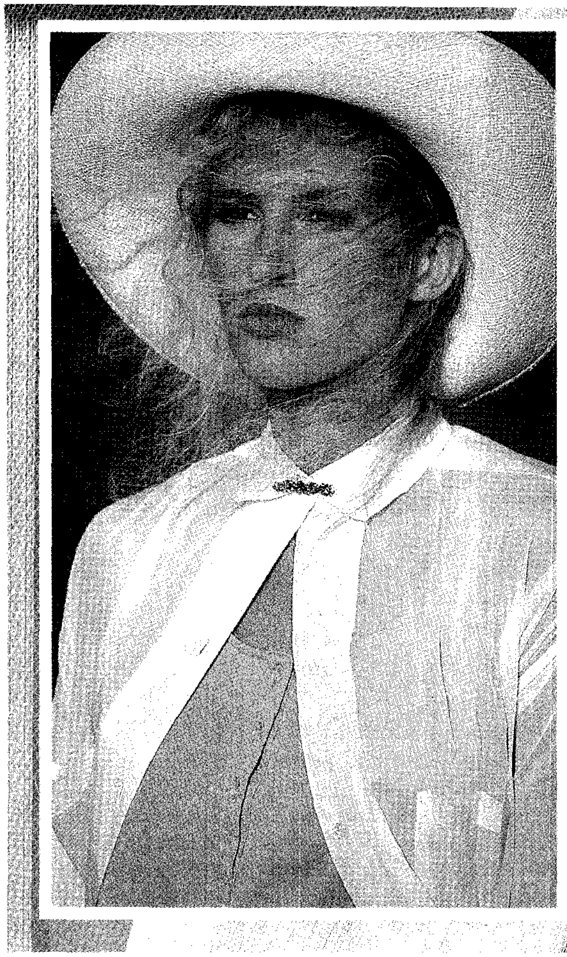
Students who aren't bilingual and enter Seward with attendance problems are placed in the dropout-prevention program. Classes are small and informal and set up to encourage friendship between students and teachers. Reading levels in the program range from elementary school to twelfth grade, but classes use simple textbooks and must try to reach pupils who visit school only a couple of days a week: Step one is to get them in daily, step two to teach them something.

The host of health and guidance services designed for poor and immigrant students reflects Kriftcher's conviction that "you can't just spit kids out." Because of the high proportion of immigrants and pupils with academic problems, only 22.9 percent of Seward's students read at or above grade level; still, over 92 percent of the students who graduate continue their education at schools ranging from two-year community colleges to (in a few cases) Cornell and MIT. So besides bilingual, remedial, and vocational courses, Seward provides Advanced Placement courses in English, American studies, calculus, and chemistry, geared to the same College Board exams taken by students at private and specialized schools.



THREADS: *Just one of 3,350 fashion statements.*

Last November, the Advanced Placement English class taught by G. Ben Dachs, the department head, was watching Olivier's *Hamlet* movie on cassette; they'd spent three weeks analyzing the text and knew it well enough to have a lively discussion on that day's topic: "In what ways can a director take liberties with a play?" Before he arrived at Seward Park six years ago, Dachs, a Canadian, had taught at several middle-class schools around the city and even spent a term at the Bronx High School of Science, an experience that cured him of snobbery. "The kids there were exactly the same as kids any-



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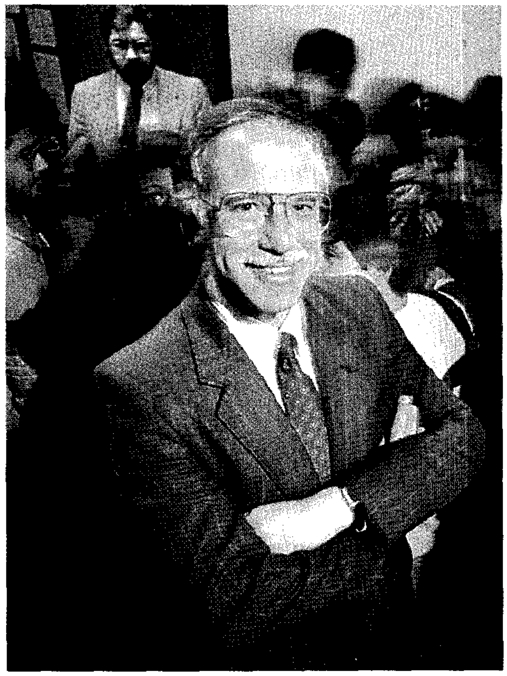
where," he remembers. "They couldn't wait for the bell to ring to get out and play Frisbee. They watched the same television shows, and they yawned as much as kids yawned anywhere else. What was different was the teacher's expectation." Dachs upgraded the level of anthologies for the department and added two novels a term for all regular English classes. Advanced Placement students read *Beowulf,* Chaucer, Shakespeare, and Orwell; they read *The Scarlet Letter, An American Tragedy, The Great Gatsby,* and *The Catcher in the Rye.*

The result of all this variety is that there is scarcely an inch of free space, and hardly a moment of privacy, anywhere in the school from 7:55 A.M. to 3:40 P.M. To relieve the classroom crunch, students start eating lunch at 9:30 and finish at 2:10. Since most teachers have no rooms or desks of their own, one locker in the social-studies department overflows with coats and bags, and three conferences—one with a student, one with a student teacher, and one with the chairman—compete in the same small office while a fifth teacher tries to mark papers in the corner. The faculty equivalent of a gentlemen's club is the Sidney Nanes Memorial Lounge on the fifth floor, where a few ragged copies of *Rolling Stone* and *Esquire* lie on a scratched-up table and three teachers, zonked by the day's labors, nod off in scruffy armchairs.

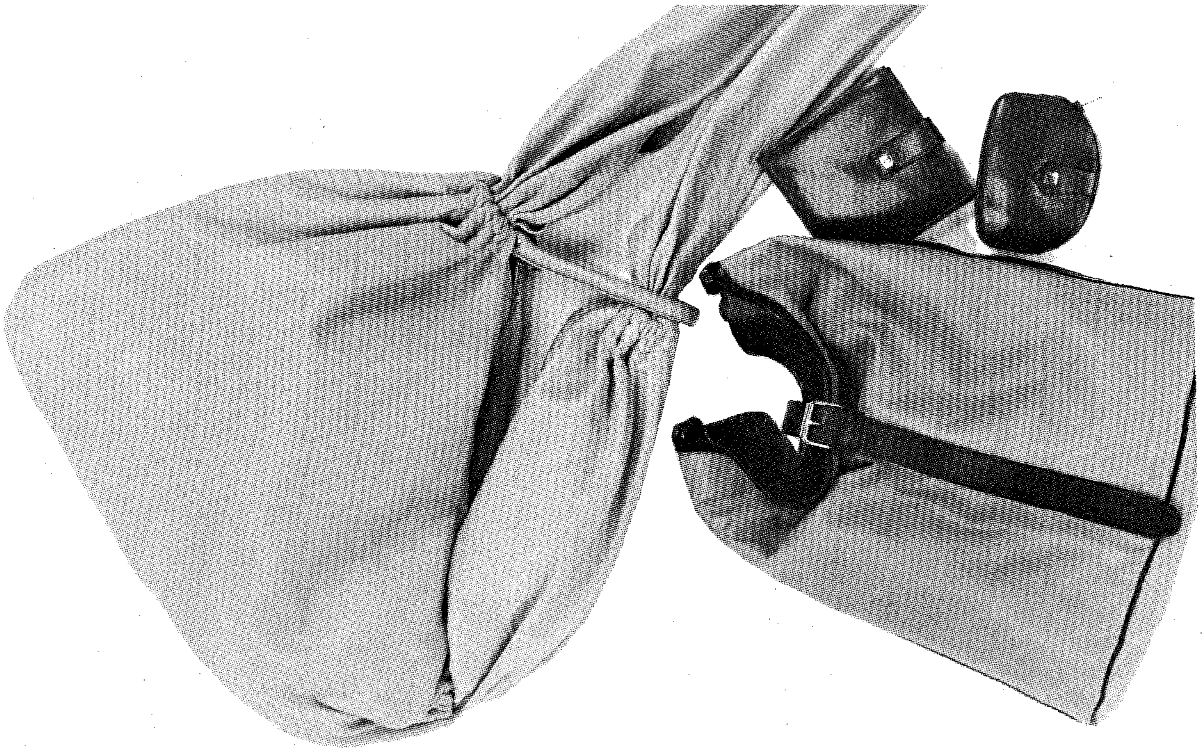


MASTER OF COMPLEXITY: *Principal Noel Kriftcher.*

"This is a fortress on Essex Street," says Jules Levine, Seward's assistant principal for administration. "We don't feel support in the larger community; we are not given resources to do the job we want to—and therefore to survive, one has to be argumentative, abrasive, somewhat unfriendly. I talk very loud to people on the phone.

"Upstairs in the cafeteria, we now have fifteen more tables. They promised me $12,000 worth of furniture, which never came. They had some tables and chairs, but those were promised to Manhattan Center [a selective school uptown]. I said to myself, 'Our plant accommodates 1,800, and we got 2,700 kids in this building alone. Manhattan Center has 800 kids and a plant that accommodates 2,200.' ["He's wrong—we're filled to capacity," says Manhattan Center's principal.] So I arranged to have the tables brought here, had my people repair them, and got the central office to reimburse us for the moving costs. Manhattan Center's assistant principal didn't get there fast enough and didn't get her tables. Tough luck. That's the kind of dealing you're often forced to do."

After another day filled with barking on the phone, breaking as many rules as possible, and devising intricate algorithms to carve up space and move bodies around, Jules Levine is going to get into his car, turn on WQXR, and drive home to White Plains. ■



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By Corky Pollan

Hey, Good Cookin'

All those who love Edna Lewis and her cookbooks will be pleased to learn that this great lady will be preparing her famous southern dishes at Uncle Sam's Restaurant February 26 through March 7. The Virginia-born Lewis, now living in Charleston, South Carolina, is bringing more than her talent to town. She's bringing the true taste of the South: her own pickled watermelon rind and Jerusalem artichokes, just put up; Gwaltney hams from a friend's Virginia farm; and, most interesting, Charleston's buttermilk for her biscuits. So prepare for a bountiful meal and reserve now—there are seatings at 6 and 8 P.M. There'll be she-crab soup, scalloped oysters, panned quail with spoon bread, crackling bread, Lewis's own benne wafers, and many desserts, including Tyler pie, a custard pie adored by President John Tyler. Dinner is $32.50 a person, plus tax, tip, and beverage. And the shy Lewis worries, "I just hope people will like my cooking." As though there were any question.—**Barbara Costikyan**

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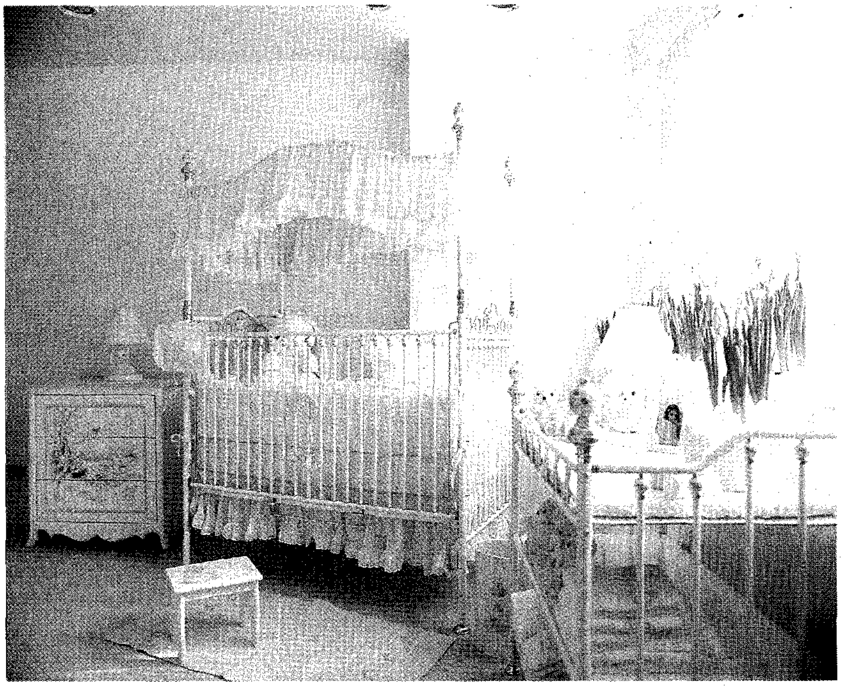

The Children's Bower

Pamela Scurry, mother of two young children and owner of Wicker Garden's Baby, knows that city youngsters become worldly-wise at a very early age. So, to enhance the innocent years, she has amassed a collection of infant furnishings guaranteed to make a baby's room right for a *baby*. Bureaus and armoires are hand-painted with pastoral scenes (to order); changing tables are visual assets, not atrocities; and iron cribs come adorned with brass or porcelain finials, and canopies. To dress such pretty beds, Scurry has sheets and bumper pads, canopy and dust ruffles in white cotton-eyelet and pastel prints. (Single sheets start at $14; bedding sets are $80 to $700, cribs $250 to $1,250; furniture is $75 to $2,500.)

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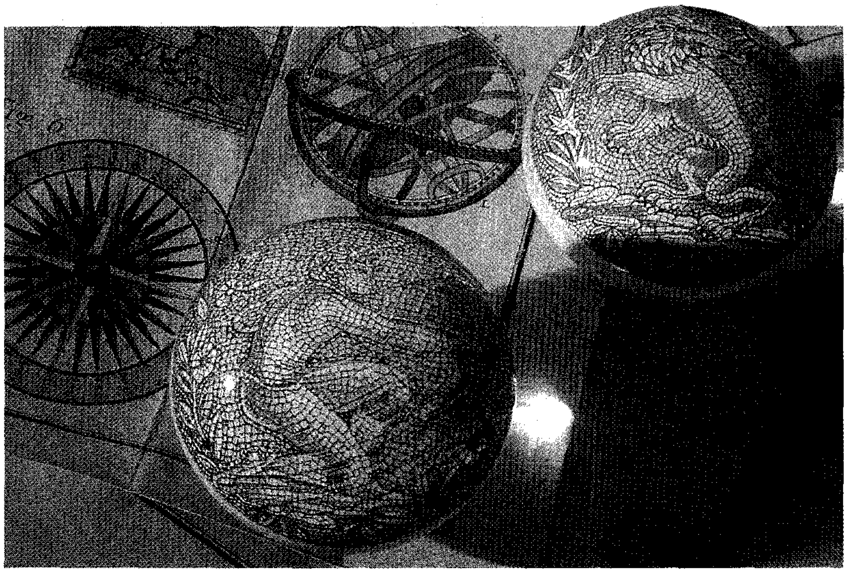

A Sign Madness

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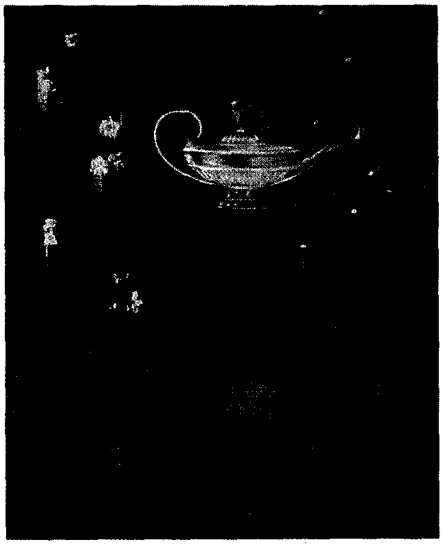
Art/Kay Larson

SIGNS AND SYMBOLS

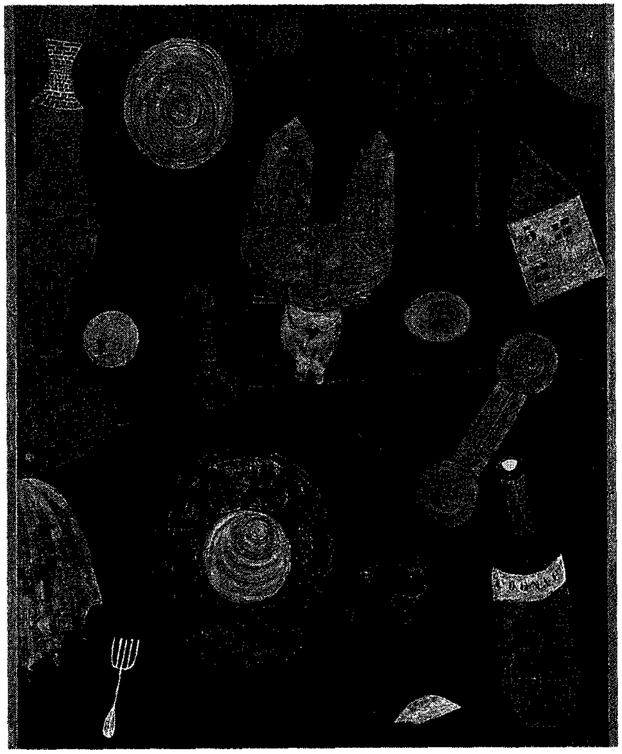
"...Paul Klee's awesome gift for innovation is his great legacy. Ross Bleckner's paintings demand to be reckoned with..."

EVERYBODY KNOWS TOO MUCH ABOUT **Paul Klee**; as a result, nobody thinks about him anymore. *Newsweek* gave his work the ghastly but predictable tag "whimsical fun house." That about sums up the habitual injustice visited on an artist whose impact on the twentieth century, gauged by the Museum of Modern Art's current exhibition, falls just short of Picasso's. Reviving Klee's reputation is going to be a task that may daunt even MOMA, which keeps recycling familiar early modernists, with mixed results.



NIGHT MOVES: *Ross Bleckner's* One Wish.

The museum runs into problems when it speaks to the already committed; Henri Rousseau's jungle epics, for instance, proved to be just what we expected, and less. Klee deserves a fresh chance at the eighties—for one thing, his work is terrific fuel for contemporary artists trying to strike a match off Surrealism—but first he must be stripped of clichés. Those of us too young to have lived through the greatest decades of his influence (the twenties through the forties) tend to think of him mainly as the creator of such magical mystery tours as *Twittering Machine.* So embedded in childhood prehistory is this image—which always seemed to be taped to kids' bedroom walls, next to Rousseau's *The Sleeping Gypsy*—that it is difficult to see the picture for what it is, a fierce parable of an artist's life among the philistines. Klee, who once wrote, "Art is a likeness of creation"—a marvelously expansive definition—has clamped the feet of his birds to a crankshaft. Like Charlie Chaplin caught in the gears of *Modern Times,* they whir helplessly, their heads flopping in exhaustion and pathos. One bird's tongue flies up out of its beak, an exclamation point punctuating its grim fate—to chirp under compulsion.



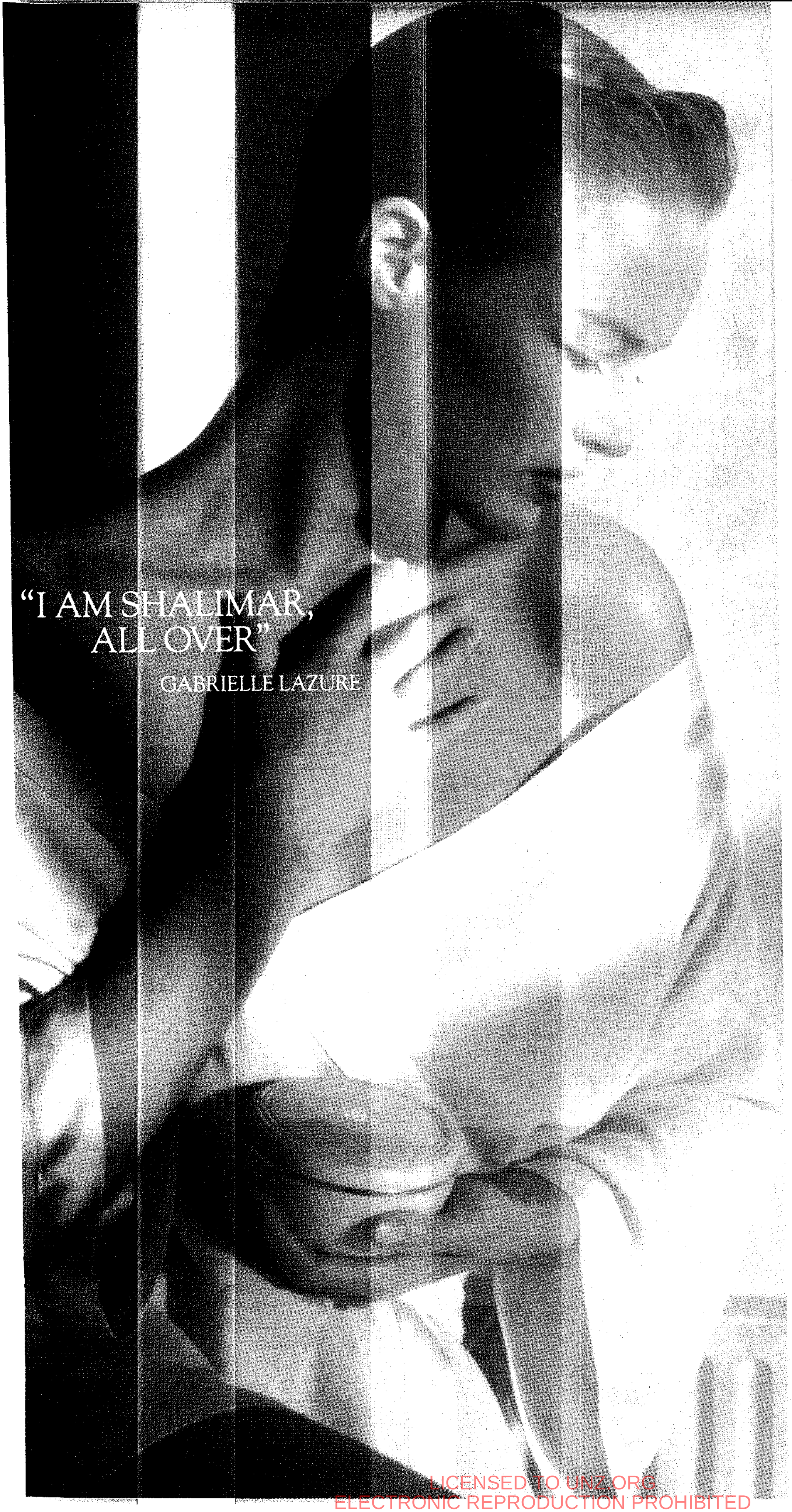
FOOD FOR THOUGHT: *Paul Klee's* Colorful Meal.

Klee's whimsy is only skin-deep. Down in his heart and guts, he is a tougher, more sophisticated artist than popular prejudice would have it. Carolyn Lanchner, curator of the exhibition, suggests that he played a role in virtually every major early twentieth-century art movement except Cubism. Until 1911, he was a somewhat introverted traditionalist. Then he met Kandinsky and *Der Blaue Reiter,* and emerged a fully formed modernist. Miró and Masson looked to him to blaze a detour around Picasso. The Dadaists adopted him, and then the Surrealists. His lectures at the Bauhaus were justly famous. After his death in 1940, his work led the Abstract Expressionists toward an exuberant liberation of field and line via automatism, the power of the instinctive. Mark Tobey, Jackson Pollock, and Adolph Gottlieb are just a few of those in his debt.

His awesome gift for innovation is Klee's great legacy. Artists of the eighties, who are searching for another kind of detour—around formalist dogma, back to the richness of the miraculous—will discover how topical he looks. In 1917, artist Marcel Janco proclaimed a Klee show "the great event of the Galerie Dada," explaining, "In his beautiful work we saw the reflection of all our efforts to interpret the soul of primitive man, to plunge into the unconscious and the instinctive power of creation...." Each of those issues is as vital to the eighties as it was to the twenties.

Klee had a wonderful facility with symbols, composing his pictures almost entirely of vectors and planes—autonomous line and color. He created meaning out of signs so abstract they naturally evolved into cartoons—ideographs of a hidden emotional life. The exhibition reveals a surprisingly dark vision running all the way through the early, somber self-portraits to the last, hieroglyphic pictures done after he was forced out of Germany by the Nazis. Klee had no faith in either the politics or the aesthetics of the German masses. There is a hint of trouble in the unsettled mood of such seemingly pretty poetry as *Colorful Meal,* with its tipping house and toppling glass, and its Alice-down-the-rabbit-hole creature with the sinister ears.

"In miniature, almost every formal solution and technical innovation of modern art can be found in his watercolors and oils," wrote a former MOMA curator, William Seitz. The phrase "in miniature" points to Klee's chief problem, which still serves to get him underestimated. He lived un-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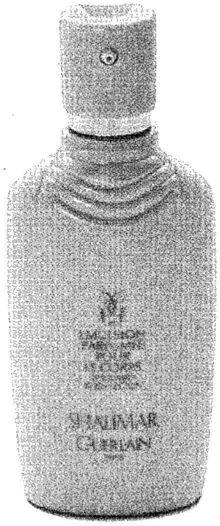
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bounded in a nutshell, bad dreams and all, and paid a price. But within the limits he set out for himself, he had few equals. (11 West 53rd Street; through May 5.)

Ross Bleckner IS A DIFFICULT ARTIST. This description is usually a compliment, signifying someone who refuses to capitulate to the easy virtues of "good taste." But it also suggests the shaky state of maturity in Bleckner's new work—paintings that are spooky, fey, and full of problems yet demand (successfully) to be reckoned with. In the last couple of years, after much wobbling and wavering, Bleckner has made a major bid at inclusion in the front ranks of his generation. I don't think he's there yet. But after his breakthrough show at Mary Boone last year, I found I couldn't get his strange, electrifying paintings out of my mind. The new exhibition at Boone is less compelling than its predecessor, but it is still one of the significant shows of the season.

Bleckner, like other notable graduates of the California Institute of the Arts (David Salle among them), struggles with the demon alienation, the legacy of a school that preached the end of traditional art and the gospel of conceptualism. He questions whether (and how) it is possible to paint at all in an age of drastically devalued meanings. Salle worries away at empty art-and-media images, like a dog continually chewing at a bone. Bleckner has taken a less direct and obvious route, which may explain why he has had so much trouble getting home. He aims at the *mood* of alienation, not (as Salle does) its effects: Grand Guignol melodrama set in the space age but reeking of the jaded world-weariness of eighteenth-century Versailles.

To create this dark and troubled aura, Bleckner relies on images he paints himself, a tactic that sets him apart from many of his peers. He assembles exotic or bizarre props that could be cover illustrations for romance novels—a keyhole, a bow, a shield, an Aladdin's lamp. He sets them afloat against two types of backdrops. The first (and generally the best) is a dark-blue or black deep-space void suffused with morbid moonlight. In *Keyhole,* a disembodied doorplate floats within a star-speckled field, like an occult, postmodernist *Starry Night.* In *One Wish,* the Aladdin's lamp hangs above a red heraldic sash in a blue twilight flecked with yellow fox fire. The operative term is "fey," the dictionary definition of which is "doomed" or "fated to die"; to find oneself under a supernatural spell, filled with "an apprehension of death, calamity, or evil."

The "calamity" is the ebbing of faith among postmodernists—a crisis with many causes. Bleckner plunders the grim northern European tradition of the memento mori, paraphrasing it in a dusty

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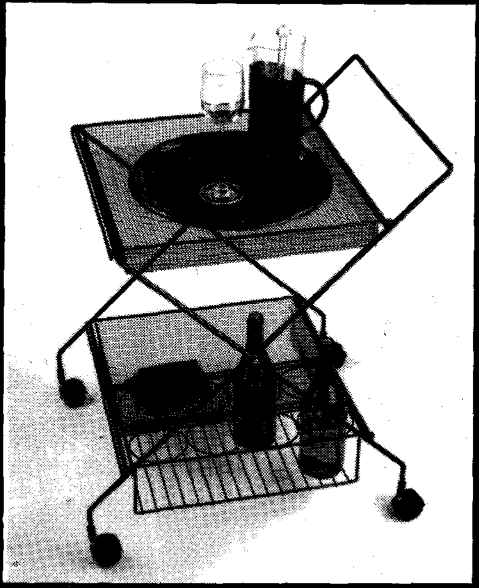

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mix of old myths, bleak Germanic romanticism, tired fairy tales, and ancient sorcery, all united in a night ablaze with phosphorescence. The Piranesian prison of the soul is lit up with fey magic.

He also has an argument with modernist art history, which he treats as a brash fiction, decorative but devoid of substance. The second type of background is, therefore, simply stripes—fuzzy vertical stripes—chosen to stir up recollections of Gene Davis and the semi-comic banality of color-field painting. Bleckner's joke, admittedly not a very good one but subtler in some contexts than in others, is to turn the stripes into what they tended to look like all along: wrapping paper. *Infatuation,* for instance, is a vast stripe painting emblazoned with a gift-wrap bow. Such obviousness is less to my taste than *Wreath,* in which the stripes are crossed by a hard-edged diagonal, like a fragment of one of Kenneth Noland's chevrons gussied up as red ribbon. The two pictures most likely to enrage formalists (and therefore most successful) hang in the rear room. In one, the stripes are surrounded by a narrow border of cabbage-rose-style flowery fluff lifted from the rococo (mannerism begets mannerism). The other consists of green stripes scattered with tiny songbirds—a wonderfully obnoxious wallpaper variation.

The stripe paintings are the flip side of the black paintings. Bleckner needs both, to mount his argument that the formalist optimism of the sixties is empty and the old illusionist romanticism is the only avenue to personal salvation. The mechanical creaking of this labored analysis can get on your nerves; Bleckner has never lost a certain self-consciousness. Of the two new directions here, the stripe paintings are weaker: Their scope is automatically limited by their revisionism. In the black paintings, Bleckner has found a promise of redemption—even if it's the grim redemption of nihilism, staring into the darkness of death and decay yet somehow radiant with light. (417 West Broadway; through February 28.)

In brief: "HYBRIDIZATION HAS BECOME the basis for our existence," says **Joel Otterson,** whose sculptures seem to have replicated themselves through DNA gone rampant. One of his standing columns is likely to be made of a cast-bronze baseball bat topped by a glass soda bottle. *Devil/Jesus* is an ordinary side table from which rises a maze of copper plumbing pipe, welded rhythmically together and gleaming like an altar to Shiva. MOMA's "Projects" series wins again. Otterson joins his contemporaries who are fascinated with bizarre conjunctions—in the very topical opinion that the universe is patterned, but not with a logic scaled for humans. (11 West 53rd Street; through March 3.)

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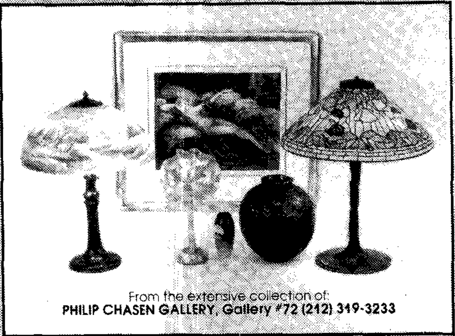

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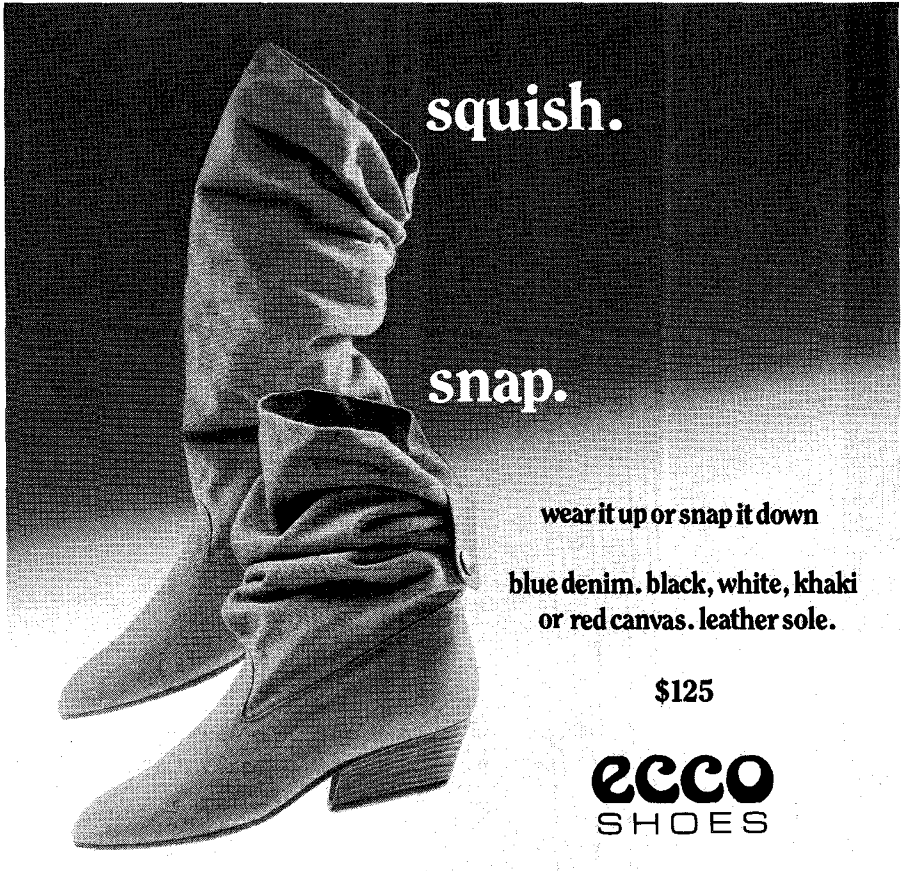

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FOREIGN CORRESPONDENCE

"...*84 Charing Cross Road* is a clear commercial risk, but why would anyone want to take it? *Light of Day* turns goody-goody..."

IN 1949, A FEISTY NEW YORK WOMAN with a taste for old books began a correspondence with a London bookseller. Miss Helene Hanff, a $40-a-week script reader, wanted to buy good editions of the English classics at reasonable prices (this was before the invention of the quality paperback, when authors like Hazlitt or Walter Savage Landor—two of Miss Hanff's favorites—were hard to find). Mr. Frank Doel, of Marks & Company, Antiquarian Booksellers, happily satisfied her needs. A great many letters—amused and hectoring from her pen, grave and reserved from his—flew across the Atlantic. Nothing else happened, yet believe it or not, the tepid mutual regard of two epistolary bookworms has thus far been the occasion for publication of the letters themselves, followed by a BBC teleplay (by Hugh Whitemore), a West End and Broadway stage play (by James Roose-Evans), and now a movie, **84 Charing Cross Road** (by Mr. Whitemore again; directed by David Jones). An opera, composed by Karlheinz Stockhausen, will doubtless follow.

Over the years, the correspondence prospered and expanded. Miss Hanff sent Doel chasing after editions of John Henry Newman; he dutifully filled her requests and acquainted her with news of his wife and daughters. Yet by temperament, they were opposites. A lively, affectionate sort, comically exasperated, Helene Hanff spent years teasing poor Doel, who was dry and smooth as talcum powder. After a decade or more of cajolery from Miss Hanff, who enjoyed playing the American bull in an English china shop, he dropped his proper tone, finally signing himself "Frank" (a big dramatic moment, let me tell you). Who knows if they could have stood each other in the flesh? Perhaps neither truly wanted a meeting. During all these years, Helene Hanff made many plans to go to London but for one reason or another always canceled her trips. Finally, in 1969, Frank Doel died. The two never met.

BOOKWORM: *Anne Bancroft in* 84 Charing Cross Road.

Charming? As a tale of like-minded but emotionally disparate people, destined to touch but never to grasp each other—yes, of course. Worthy of celebration? I don't know. Genuine bibliophiles have become so rare a species that the assorted vanities and crotchets of two such creatures might rightly yield a tender sigh. But certainly no more than a sigh. That so many productions have been assembled on so slender a base may indicate, as some people believe, that the story is wonderfully poignant—or, as I believe, that a small part of the Anglo-American audience has gone soft in the noggin and now wants a diet of tea-and-crumpets entertainment. *84 Charing Cross Road,* brought out by Mel Brooks as a vehicle for his wife, Anne Bancroft, is a clear commercial risk, but why in the world would anyone want to take it? It's not as if the material were anything more than . . . nice.

Perhaps, on the stage, the writing and reading of these letters worked up some heat: In the New York production, John Simon tells me, the set was bisected into Miss Hanff's dilapidated brownstone apartment and the dear, dusty London bookstore, and the two principals could fervently respond to each other as if speaking through an invisible curtain. But in the movie, the cutting back and forth between New York and London dispels any such magic. The actors are left reading into dead space or standing still and pondering, and we keep waiting for Anthony Hopkins's Frank Doel to display a tremor, or a bookcase to fall down, or Carol Burnett and Harvey Korman to come crashing through the walls, hot for a leather-bound, onionskin edition of *The Complete Little Lulu.* As Doel, Hopkins is close-shaven (you can smell the lather), immensely dignified, but really rather dim; Anne Bancroft has a few funny moments, but she tries much too hard to be warm, a "character," and a jolly good Joe. (Passionate collectors, in my experience, often have a fierce, steely edge to their desires and are far from harmless.)

Whitemore and Jones don't try to glamorize Hanff and Doel (who are dutiful, scrupulous, and poor); the shabby sets are perfectly accurate. Nor do they condescend to the hunger for books. In fact, I enjoyed the prattle about editions and anthologies and editors and whatnot, but I don't think Miss Hanff's enthusiasms should be confused with a love of literature. It's true she has idiosyncratic and unconventional tastes. She prefers memoirs and essays to novels and poetry, minor writers to major ones. But from her letters and this movie, I can't make out what in the world any of these books means to her. As far as we can tell, literature became merely a companion and solace for her (and perhaps for Frank Doel too), a compelling pastime rather like doing crossword puzzles or collecting stamps.

The comical weakness of *84 Charing Cross Road*—the bizarre omission that makes it just a curiosity and nothing more—is that neither screenwriter nor director has attempted to connect the books to the way these two gentle people live their lives or fail to live them. That great literature might have some meaning and some relation to experience—and particularly to disor-

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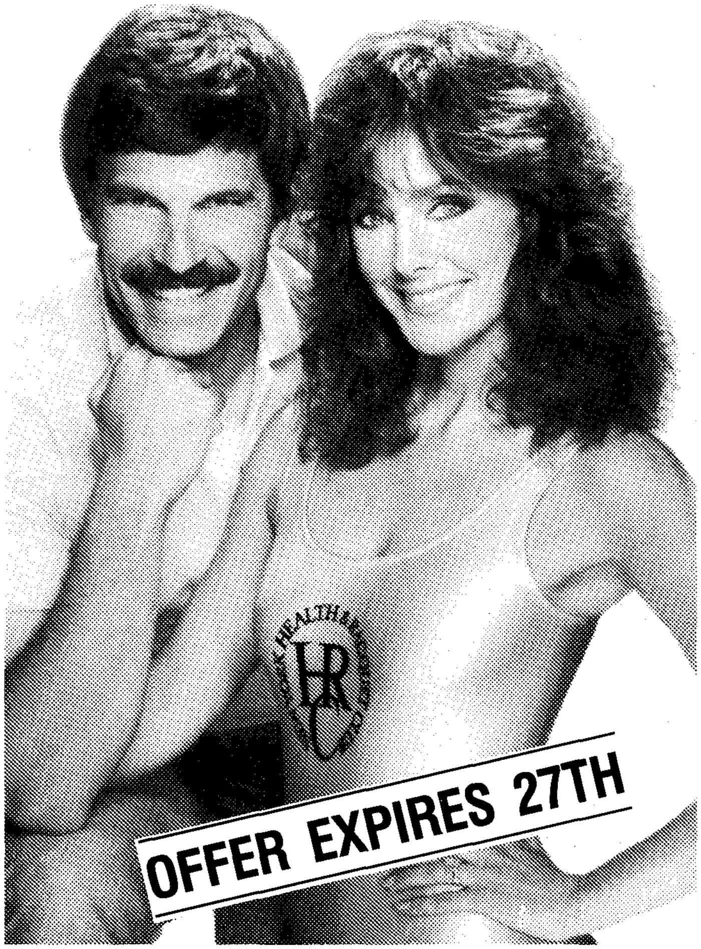

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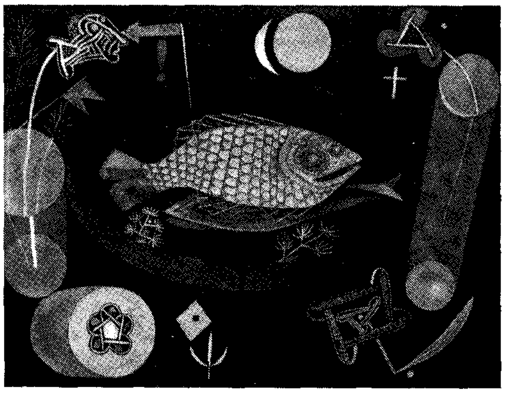
The Museum of Modern Art



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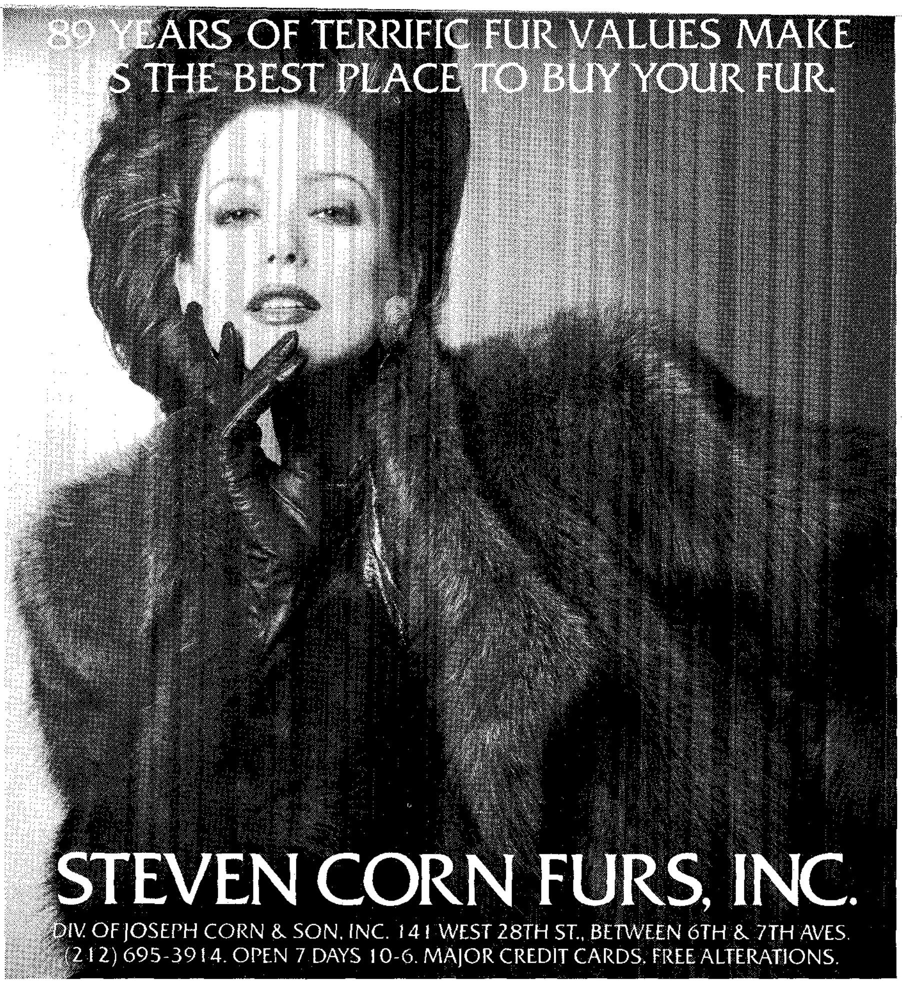
derly and violent experience—never seems to have occurred to anyone associated with the project. Instead, they treat books as a cocoon. *84 Charing Cross Road* is a rarity, a completely innocent work. And in this movie, innocence looks like something very much worth losing.

ROCK SINGER JOAN JETT, WHO MAKES HER acting debut in **Light of Day,** has a thin body, wired and squeezed into leather; arched eyebrows; a jutting lower lip; and a forced, spurting rhythm of speech—the words spin out dizzily and crash into walls. She more than holds the camera. And part of the shock of her performance is that everything writer-director Paul Schrader has devised for her to say is worth listening to. Unfortunately, Schrader, the most morose director in America, has put her at the center of a sorrowful and conventional morality play.

In murky, industrial Cleveland, Jett is the lead singer of an obscure rock band, the Barbusters, who perform Friday and Saturday nights at local beer parlors. Like hundreds of such groups, the Barbusters are always on the verge of falling apart. Yet Jett believes in what she's doing. She's fiercely articulate about rock as a way of life, and she won't recognize anyone's claims on her. She neglects her six-year-old son, she's rude to her fading mother (Gena Rowlands), a religious fanatic, and indifferent to her gloomy, nearly catatonic father (Jason Miller). She has the temperament and talent o an artist, but everything pulls her down. So when she acts selfishly, she is mean to be both right and wrong, both noble and willful. Since the other character are all depressed or second-rate, we long to see her bust loose. Yet instead of releasing her and really letting her bloom as a necessary egotist, Schrader poses such questions as: Will this firebrand become a responsible and kindly person? Wil she be nice to her brother (Michael J Fox), who is also a member of the banc yet has remained a dutiful son? Will she be reconciled with her dying mother?

Schrader shows us some of the Nowheresville anomie—a midwestern American Liverpool—that might force a gi from a genteel family to embrace rock's violence; he captures the pressures to conform and give in that are so much a part o that background. But on the heels of hi recent commercial disaster, *Mishima* Schrader may have given in to some pressure himself. The movie's family them has a serious-TV dullness about it that i all too familiar. He backs away fro Jett's fiery pride, and gives us a half-hou or more of Gena Rowlands dying. Everything about the life of the Barbusters o the road is well done—the awful meal the dull-eyed hanging out—but the Schrader fails to make the atmospher pay off. He seems on the verge of unde standing a native American artist; and a blazing performance from Jett would have redeemed and transcended all the flatness and squalor. Instead, the movie turns goody-goody and grinds to a halt.

In brief: Beyond Therapy, ROBERT ALTMAN's messy, incoherent adaptation of Christopher Durang's play, is a terrible misfortune from beginning to end. Altman's hiccuping whimsicality—the restless, convoluted, everything-happening-at-once method of directing—twists a straightforward satire of "relationships" into a piece of whirling delirium that might have been conceived by M. C. Escher. As we learned from such films as *A Wedding,* Altman has a sophomoric streak, a taste for nattering, needling jokes. He likes to twit people. In *Beyond Therapy,* his trivial nastiness emphasizes to the point of redundancy Durang's spitballs-in-the-school-yard style of attack. We're supposed to crack up over the idea that everyone is a liar and a neurotic, that shrinks are crazier than their patients, that moms get so emotionally involved in their sons' love affairs that they come apart at the seams. As always, the movie camera has a way of making last year's subversive Off Broadway play seem obvious and infantile. In the large cast, only Tom Conti, as an incompetent Lothario, and Glenda Jackson, as a shrink exhibiting textbook symptoms of unconscious behavior, emerge from the disaster with talent intact. . . . **Hoosiers,** which is about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town, is sincere, dogged, and uninspired. Yet I can recommend it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. . . . On the other hand, I can't think of any good reason—indeed, any reason at all—for moviegoers to trouble themselves with Daniel Vigne's comedy **One Woman or Two.** This dimly conceived fumble-dedum about an archaeologist (Gérard Depardieu) and an advertising-lady hustler (Sigourney Weaver) features the kind of "broad" jokes—misunderstandings, snits, general horsing—that people without humor tell themselves is true popular wit. For once, the great Depardieu is coy and tame: In his most inventive scene, he is required to fondle the breasts of a clay statue he has made of a 2-million-year-old Frenchwoman. Weaver, speaking an accurate but toneless schoolroom French, has little of the natural eccentricity that great beauties need to play comedy. She is stiff and severe. And, as you may have heard, there is an appearance by Dr. Wooth. Unaccountably, she doesn't do her usual impression of Mel Brooks imitating a tiny Middle European sex therapist. Instead, she orders people around and smiles, smiles, smiles. ▬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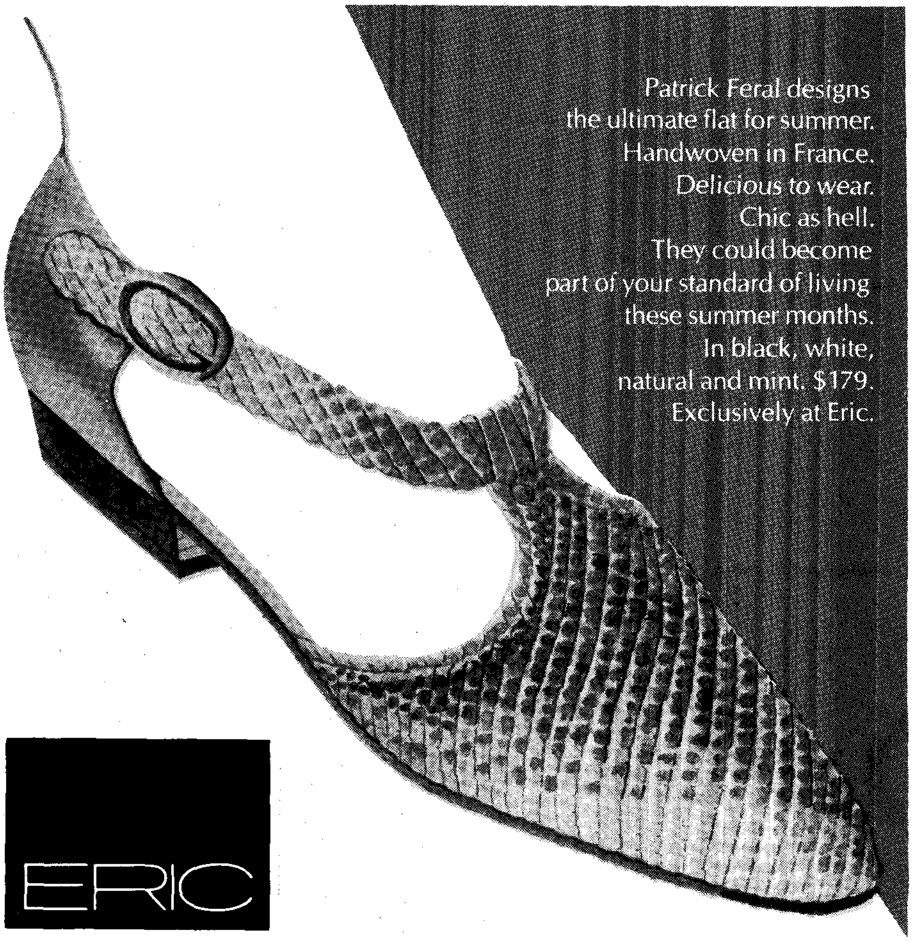
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RADIANT BLEND: *Herbert Blomstedt, the refined intelligence behind the San Francisco Symphony.*

ORCHESTRAS FROM AROUND THE WORLD are once again visiting Carnegie Hall and, I trust, enjoying more than ever the experience of playing in the famous auditorium, now that it has been so handsomely renovated. Or perhaps not. As predicted when the hall reopened, Carnegie's acoustics have become a favorite topic of dispute, and everyone has an opinion. And the beauty of it all is that nobody can prove a thing, given the inexact nature of acoustic science and the different ways the human ear registers sounds. You say that New York now has another Avery Fisher Hall (i.e., an acoustic dud). I say that the place seems just as good, if not better than ever. Fine. We're both right, and the dance goes on.

I will admit to harboring some fleeting doubts, but I never quite decided what caused them—the hall, the orchestra of the moment, my receptivity on a particular evening, or a combination of all three factors. But after spending a week at Carnegie not long ago, listening to five concerts by four different orchestras, I resolved to put aside the whole subject of acoustics and get back to the main business of listening to music. That task was easy enough on the night I heard the **San Francisco Symphony**, conducted by Herbert Blomstedt. The major part of the program was hardly out of the ordinary—Stravinsky's *Firebird* Suite and the Brahms First Symphony—but the performances of these familiar scores were richly satisfying in every way, warmly inflected and guided by a refined musical intelligence. And the orchestra sounded gorgeous. Each separate instrumental component could be distinctly heard at all times, but the ensemble blend was positively radiant—a tribute to both Blomstedt and, I assume, Carnegie Hall's acoustics, which are definitely still hospitable to a superior orchestra.

The San Franciscans opened the evening with *The Golden Dance,* a substantial new score by Charles Wuorinen, the orchestra's composer in residence for the past two years. It is an exuberant two-part piece full of tingling sounds and powerful rhetoric backed by Wuorinen's typically tough-minded thinking and careful workmanship. Like so much of his recent music, *The Golden Dance* has a sunnier surface than the rather knotted and angry scores of the composer's youth. Wuorinen has never compromised in his use of the twelve-tone grammar and syntax he inherited from late Stravinsky and Schoenberg, but he now applies the technique easily and with even more mastery, originality, and flair. Much of this score's appeal depends on how an orchestra copes with its virtuoso demands, a challenge that the San Francisco Symphony dealt with brilliantly.

My four other Carnegie concerts were not quite so consistent or pleasurable, despite orchestras that currently enjoy more prestige on the East Coast than the band from San Francisco. I'll postpone remarks about the National Symphony with Mstislav Rostropovich as conductor and cello soloist: Many more Rostropovich events are still to come as he continues his sixtieth-birthday celebrations through the end of next month. The most recent **Philadelphia Orchestra** evening, though, turned out to be a major disappointment. Klaus Tennstedt was the guest conductor, and he led one of his specialties, the Mahler Seventh Symphony. A meeting between a craggy Mahlerian like Tennstedt and a group of suave, elegant musicians like the Philadelphians was a risk worth taking, but in this case the gamble did not pay off. The orchestra sounded uncharacteristically disheveled, the conductor's concentration seemed to wander, and the sprawling score never coalesced.

With three seasons behind him, Christoph von Dohnányi has become comfortably ensconced as music director of the **Cleveland Orchestra,** and critics admire him for his thoughtful programming of novelties as well as for his solid, sensible way with the classics. Both virtues were on display at the orchestra's two most recent concerts in Carnegie Hall, but this time the playing struck me as little more than neatly groomed. Perhaps it was the extra measure of passionate abandon and tragic grandeur that I missed in Mahler's Sixth Symphony. Then, too, there was a lack of the brazen splendor and earthy vigor that courses all through Janáček's Sinfonietta. This score is an exacting acoustic test for any hall, but both my instincts and my ears told me that Carnegie could hardly take the rap for the sound of such a bland performance.

WHEN NEW LAST SEASON, SIR PETER Hall's production of **Carmen** at the Metropolitan Opera pleased few and puzzled many. The most perplexing ingredient was Lady Hall—the director's wife, Maria Ewing—who enigmatically shuffled,

Photograph by Robin Holland.

pouted, and lurched through the title role while making hash of Bizet's vocal lines. To this veteran Carmen-watcher, Ewing played the part as if she had recently arrived from Mars, but some respected colleagues actually found her eccentricities piquant. Less controversial was the *Carmen* that unfolded behind all this weirdness—a conventional, rather vacuous production, with little scenic distinction or special dramatic character. A new cast was bound to change things, and this season's revival does indeed look and sound very different.

Different, but alas, not better. The Met's present gypsy is Agnes Baltsa, for some reason the Carmen of choice on today's international opera circuit. Unlike Ewing, Baltsa has no interest in spinning out private mysteries. From the first instant we see her, this no-nonsense performer has just two matters on her mind: I am a very important star, and this is a very juicy role for me. Working from that basic premise, Baltsa quickly turns Carmen into an unalluring cardboard creature determined to make a general nuisance of herself, poking her nose into everyone's business, pushing people when she can, and rudely shouting in their faces. To make matters worse, Baltsa does not so much sing the music as bray it, harshly, coarsely, monotonously, and incessantly from the chest. With an obnoxious harridan like this stalking the stage, the whole opera becomes utterly pointless.

José Carreras now sings Don José on his reputation rather than with his voice, which has lost almost everything that once made it such an attractive instrument. The velvet, the lyrical ardor, the easy flexibility—all have long since departed, replaced by a juiceless tone, stiff manner, an all-pervading sense of strain, and a dogged determination to get through the evening. Considering how often Carreras and Baltsa have sung these roles together around the world, one might expect their scenes to generate at least a bit of dramatic tension. On the contrary: Both singers are so absorbed in working out their personal performing problems, this Carmen and Don José seem only vaguely aware of each other's presence.

Samuel Ramey as Escamillo and Leona Mitchell as Micaela are definitely an improvement over last year's singers in these roles, but James Levine continues to encourage raucous, noisy playing from the orchestra. By now, the Met must be very discouraged with its *Carmen,* and wondering where to turn next. The original Ewing-Hall combination was a prestigious Glyndebourne importation, and this year's glamorous cast mainly came from the Salzburg Festival. Both flopped—a sad comment, certainly, on current international opera standards,

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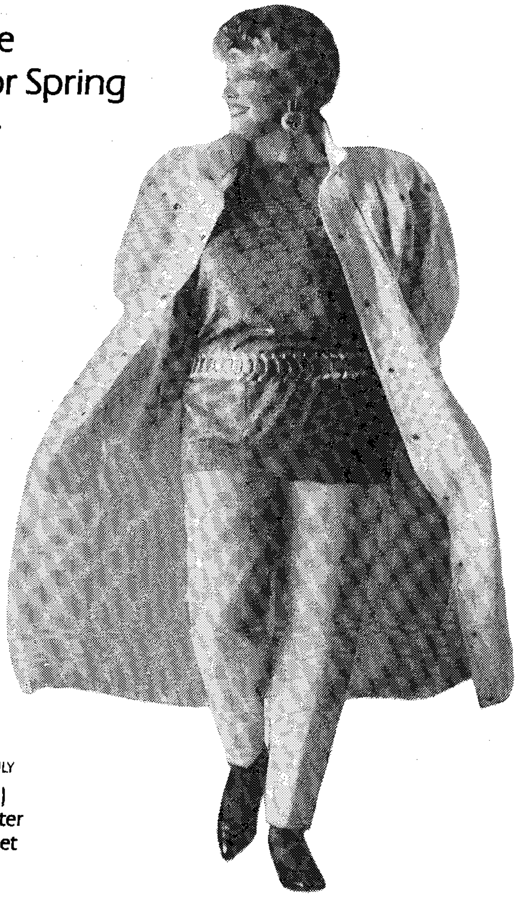

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but also on the staleness and predictability of the Met's borrowed artistic policies.

IT IS TEMPTING TO SNEER AT THE AUDIence of high-society matrons and patrons that usually attends **New York Philharmonic** concerts on Friday afternoons, but two recent small incidents cured me of the habit. Yes, a sizable defection did take place during an austere program of contemporary music conducted by Krzysztof Penderecki, but many people stayed. At the end of Shostakovich's Symphony No. 14, a harrowing cycle of eleven songs about death, an elegantly dressed lady sitting alone leaned over to talk—she had spotted my score and wanted to share what had obviously been for her a deeply moving musical experience. A few moments later, walking up the aisle, I passed two elderly women in conversation. One of them said—and I swear I am not making this up—"If it takes sending Zubin Mehta on sabbatical to have wonderful programs like this, let's get rid of him permanently."

Actually, Shostakovich's grim symphony was the "popular" item of the afternoon. Earlier, Penderecki had conducted two of his own scores: a new Viola Concerto and *"De Natura Sonoris"* No. 2, written in 1971, when the composer was still considered dangerously avant-garde. As the title suggests, the latter piece is built from sequences of evolving instrumental textures, and its clever manipulation of kaleidoscopic sound effects lasts just long enough to keep the ear interested and titillated. By 1983, when he wrote the Viola Concerto, Penderecki had dropped this style in favor of a more consonant and conventional neo-Romantic idiom, a decision, the composer cheerfully admits, he made to avoid repeating himself. Instead, he now repeats Bartók, Prokofiev, and a number of other early-twentieth-century masters, and the new Viola Concerto sounds very much like reheated leftovers. The music has a certain wan appeal, however, and the Philharmonic's young principal violist, Paul Neubauer, played with real eloquence.

Since Penderecki is now so concerned with maintaining a sense of musical continuity in his creative work, performing a Shostakovich symphony of 1969 back-to-back with two later scores of his own made perfect sense. Heard in this context, though, the shared bittersweet lyricism, swirling tone clusters, and exotic percussion effects sound just that much fresher in the older composer's music than in Penderecki's recycled goods. But enough of that. This *was* a stimulating concert, and the Shostakovich Fourteenth, an undisputed masterpiece, received a memorable performance in which the Philharmonic strings and two excellent vocal soloists, Jan DeGaetani and Simon Estes, sang their hearts out. ■

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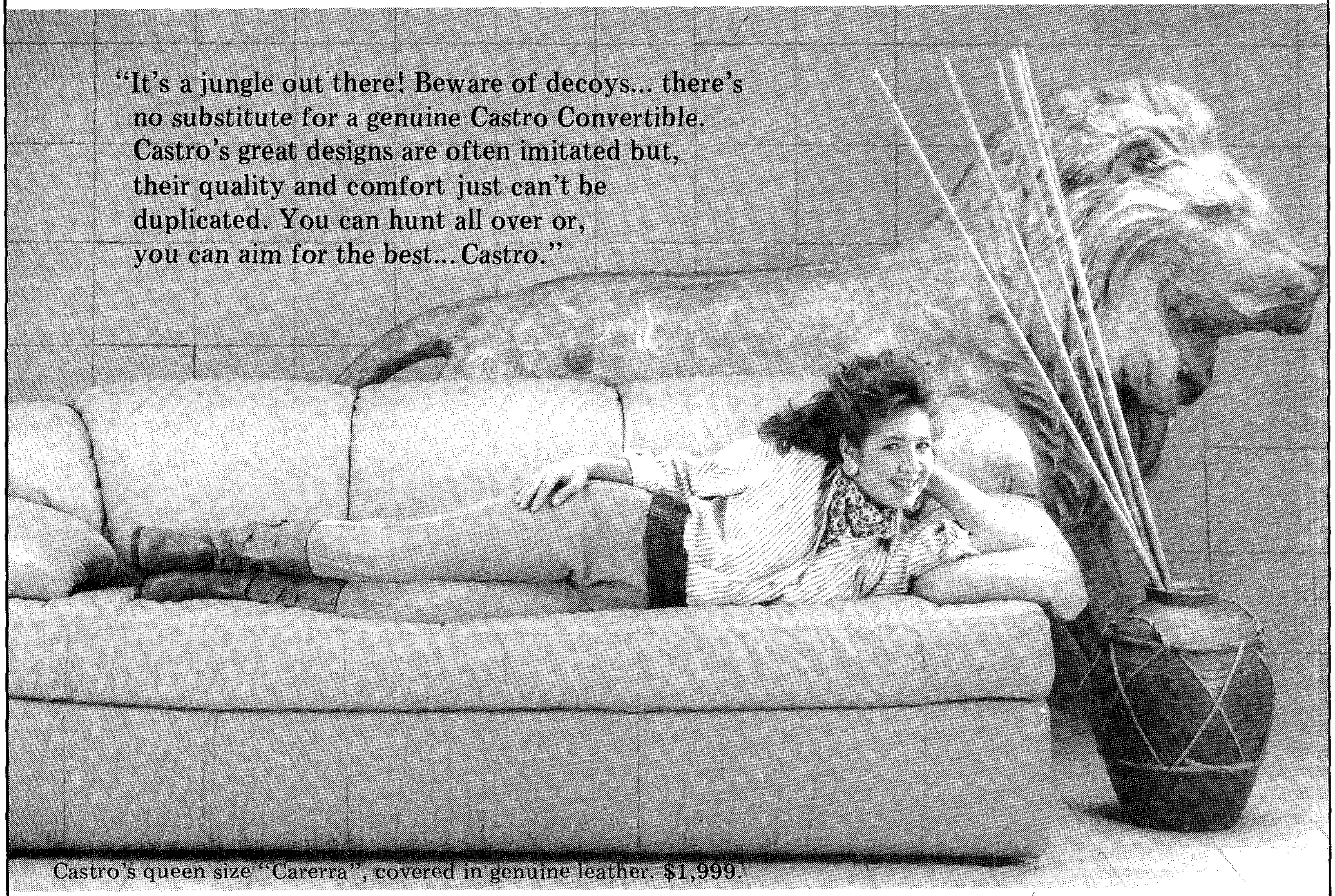

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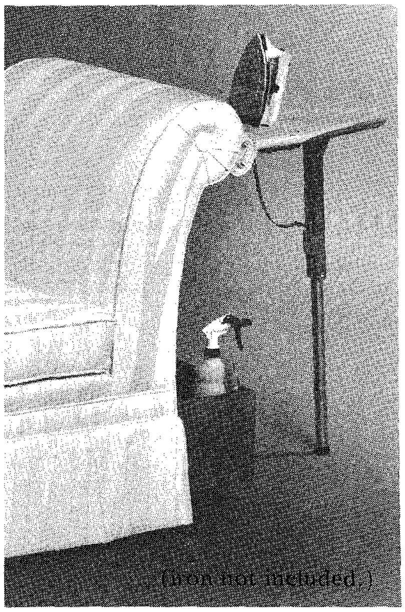

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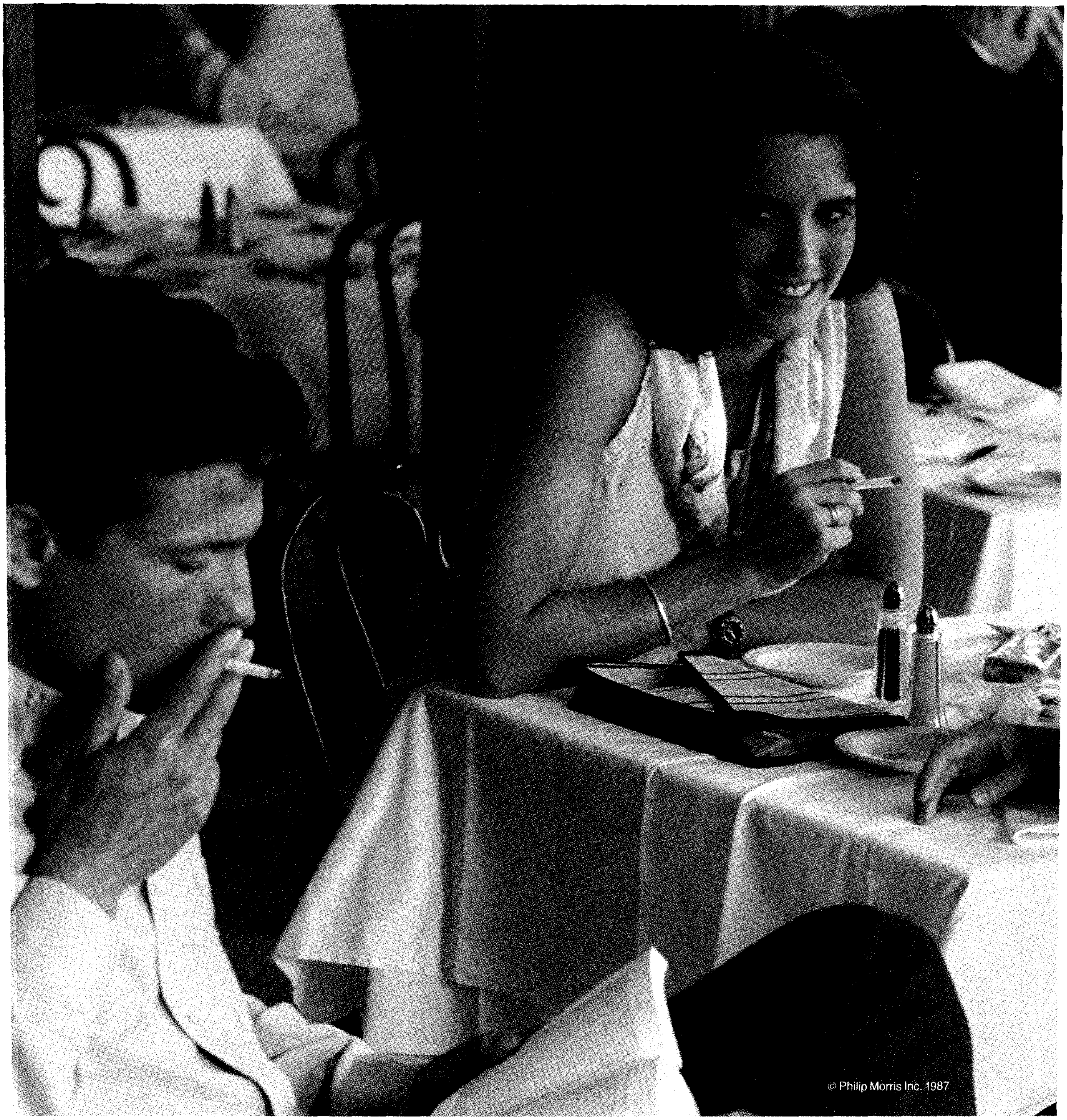
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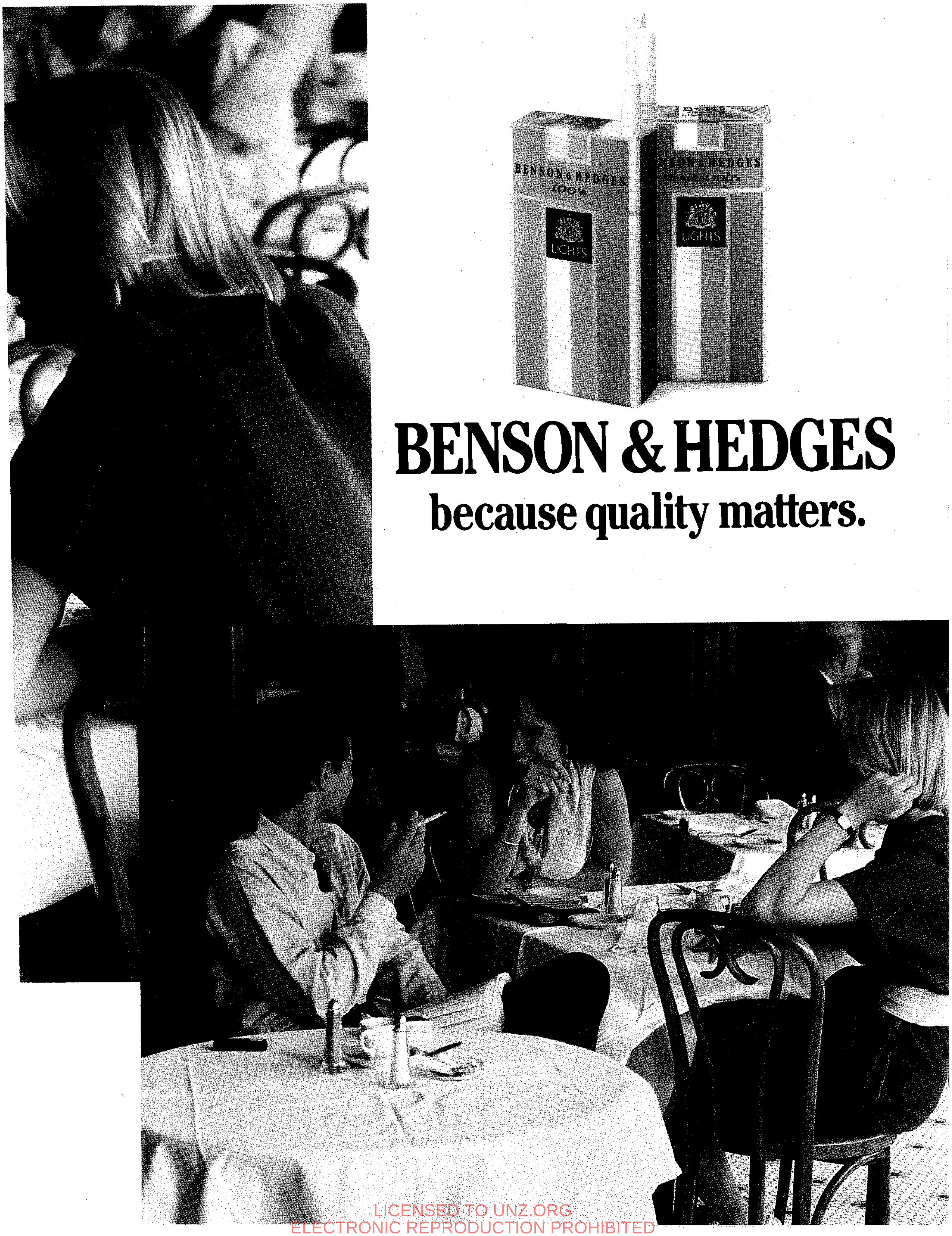
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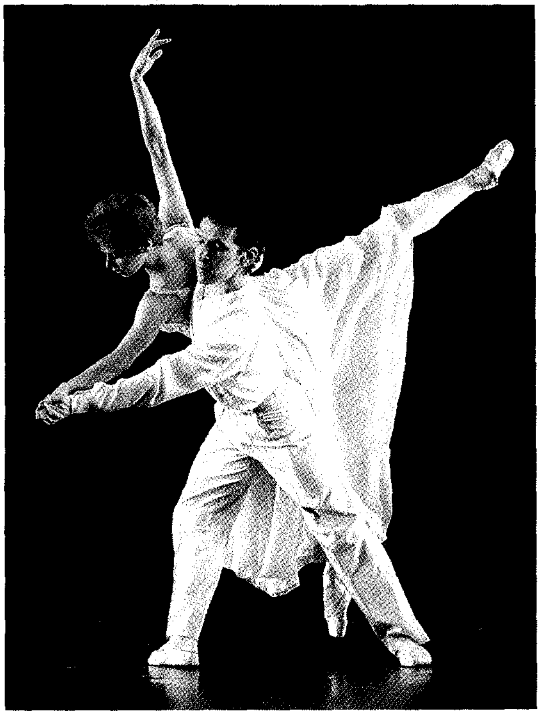
STEPPING OUT

> "...Tharp's skewing of balance and her whiz-bang directional changes make *Ballare* often look out of joint and cluttered..."



CLASSICAL MOOD: *Ellen Troy, Richard Colton in* Ballare.

WITH *Ballare,* SET TO MOZART'S SONATA for Two Pianos in D Major, **Twyla Tharp** proposes herself not only as a master choreographer in the classical idiom but also as one who is extending it. Her company—at the Brooklyn Academy of Music through March 1—has been ruthlessly re-formed so that it consists primarily of ballet dancers, and the new piece itself quotes pointedly from Balanchine and particularly from *Serenade,* the first work he composed in America and his groundbreaker.

Like *Serenade, Ballare* is a ballet blanc, its quartet of women in romantic white gowns with Fortuny-pleated bodices, their three cavaliers in pale trousers and shirts. The choreography is basically couched in the classical academic language, which Tharp has attempted to expand with her own inventions. (In the very first years of her career, I recall, she was comparing her exploration of the capabilities of the flat, flexed foot in sneakers with Balanchine's enlarging of the pointe vocabulary.) Here, her big ambitions get her into big trouble.

The problem lies not so much with the unresolved contrast in tone that occurs when obstreperous Tharpisms intrude into the atmosphere of elegant decorum as with Tharp's inability to work out a rhythmic continuity between the steps and phrases in the classical language and those in her personal vernacular. Her deliberate skewing of balance and her whiz-bang directional changes are especially uncongenial to the traditional steps, which need to be connected with a more logical muscular flow. The result is dancing that often looks out of joint—cluttered and awkward.

The adagio section of the piece is more attractive than the two strained allegro passages. From Balanchine again, this time his *Divertimento No. 15,* it borrows the device of having a single lyrical statement conveyed by a succession of dancers. William Whitener, who must have been born soulful, makes the opening statement, which then passes from one member of the cast to the next as they drift into and out of the space, while he remains, a yearning dreamer alone even in a crowd.

Despite its difficulties, *Ballare* shows off two of its dancers besides the exquisitely fluid Whitener. Catherine Oppenheimer, warm and regretful in the adagio as the woman who wishes Whitener could be hers, is deliciously spunky in the allegro as the girl no one can catch. Cheryl Jones, by far the most accomplished classical dancer in Tharp's newly acquired flock, carries out her assignment as if spinning silk purses were the natural pastime of women blessed with glamour as well as sound technique.

Steve Krieckhaus, RAISED IN MISSOURI and currently based in Philadelphia, has a square, blunt face with small, deep-set eyes. It's the tight, tough mask of a rookie cop or a young thug—raw but sealed off. His posture is the military stance—every muscle thrust upward—of a guy who's short and hates it. He exudes an aura of such controlled threat that the quietly lurid piece about a mass murderer on his solo program at Dance Theater Workshop came as no surprise, though it left a residue of terror hard to shed. The surprises lie elsewhere in his choreography and dancing, and they're stunning.

Though the "slayer's diary" piece, *In the Dark,* is a character vignette—complete with a laconic monologue in a redneck twang—most of Krieckhaus's studies are more than half abstract. The first thing you notice in them is the rhythm, an insistent staccato pulse conveyed through discrete gestures that are fierce with impacted energy. The next thing you notice is the effortless imaginative jump the choreographer is continuously making: in implied subject matter, between the ordinary and the bizarre; in movement, between pedestrian action and what he must call dancing, an expansion of gymnastics and contact improvisation that steadfastly avoids anything smacking of aesthetics.

Krieckhaus is a gorgeous performer of this stuff. At rest, he looks inflexible; then, with no noticeable preparation, he's flung himself horizontal in the space—a pole vaulter without equipment—or signaled an urgent coded message by articulating the body's smallest joints. His focus and concentration are as intent as those of an aerialist, for whom they are matters of life and death.

There's poetry in him, too, and wit: *Book* is a dazzling send-up of the studies-with-props endemic to choreographic workshops as well as a tour de force of timing and antic behavior. Balance *Elements of Physics* on your head; catch it (no hands) on your chest; now make love to it (again, no hands). A poignant piece called *Story* gives us a fellow in a shapeless overcoat who can't recall a single significant particular of his tale. His sparse, hesitant monologue opens, "It began something like...," and falters on, void of content. Meanwhile, the body rambles along its journey from youth's physical adroitness to the inevitable slow crumbling, pushing the chair as if it were an invalid's walker to an obbligato of "And that was about the end of it. And his arms knew it, and his legs knew it, and his chest. His eyes and lips knew it, and finally *he* knew it." He's showing us our lives, about which we and the world remember nothing. ■

Photograph by Beatriz Schiller.

Theater/John Simon

NAME THAT LYRIC

"...Mitchell Parish was an archetypal Tin Pan Alley wordsmith; his lyrics form a flimsy thread to hold *Stardust* together..."

SELDOM HAS ONE MAN OWED SO MUCH to so many—32 by my count—as Mitchell Parish, the lyricist, owes to the composers of the songs that were culled for **Stardust.** The show, based on a peculiar idea it took two persons, Burton L. Litwin and Albert Harris, to hatch, consists of stringing together some of the more than 700 songs for which Mitchell Parish wrote the lyrics. Since he was an archetypal Tin Pan Alley wordsmith, the lyrics have no particular style, and so form a flimsy thread to hold a show together. Perhaps the one real link here is the rhyming dictionary Parish would seem to have used—on the evidence of the results, a rather skimpy one.

The strategy I devised to relieve the concentrated lassitude *Stardust* generates was to guess the rhymes as they were pitched at me; I can say without undue pride that I batted circa .900. On and on they came—face-place, name-same, enter-center, under-wonder, and the rest—with only June-moon missing; but, of course, we get only 34 of the songs, less than 5 percent of the *oeuvre*. And as Albert Harris "conceived and directed" *Stardust*—Litwin having, apparently, dropped out somewhere between the idea and the conception—it could set back a music hall in Podunk, if there is one. "Back" not in the historic or nostalgic sense but in that of such compounds as "back alley" and "backwoods."

To be sure, there are some wonderful tunes here that Parish's lyrics, let's say, do no damage to. Yet even such an enthralling melody as that of "Stairway to the Stars" is saddled with the indecision about how to make it *ad astra:* "sail away on a dream" or "build a stairway." In vain I waited for a light signal—one if by sail, two if by stair; all I got was such unenlightening stuff as "It would be heaven/ To climb to heaven/ With you." Three men and three women sing the songs, backed up by an efficient nine-piece band led by James Raitt, who also did the competent orchestrations and vocal arrangements. David Jenkins, an able designer, may have been given encouragement but certainly no money to create the scenery, for which minimal would be a gross overstatement. By contrast, Mardi Philips was allowed to knock herself out designing some of the most unappealing costumes I have ever seen on Broadway, several of which also accentuate the worst features of their wearers. The one thing that can be said for Ken Billington's lighting is that it spares us the customary twinkling stars.

NOSTALGIC SING-ALONG: *Andre De Shields and Maureen Brennan in* Stardust.

There is not much more musical staging (by Patrice Soriero) than there is of the nonmusical kind, a wan parody of *Your Hit Parade* being the height of the joint invention. All in all, Jason Graae and Maureen Brennan do well by the comic songs, but no one contributes elegance, glamour, or sex appeal. Michele Bautier is a large, foursquare monolith with a sturdy voice and good diction, and not an iota of personality or grace; Kim Criswell's attempts at sinuous sensuality or dizzying enchantment founder on a matronly stodginess and a tendency to sing sounds rather than words. Jim Walton is the sort of harmless young man one used to encounter around the edges of 1930s college musicals; Andre De Shields has long since become a takeoff on Andre De Shields, and not a funny one at that, except when he tries to put across a romantic ballad such as "Ruby." Romance is lacking in all respects. Parish himself puts it best: "Hurry, evening, don't you see?/ I'm deep in your power./ Every minute seems/ Like an hour." I don't know whether what I was deep in was power, but the rest certainly applies.

IT IS BAD FOR THE TITLE OF A PLAY TO BE an unpunning pun: Richard Greenberg's **The Maderati** derives from "literati" the way "glitterati" does, but without rhyme or felicity. The opening scene features Rena (getting out of bed) and Chuck (not getting out) de Butts—both of them writers—the morning after a party they have given for their literary and other more or less artsy friends, none of whom they can really stand. There is wit, visual comedy, and an air of promise. The bickering, while Rena tries on a variety of unlikely outfits with which to confront existence, has a crazy veracity to it: "Our lives are blighted with sterility; just once I would like the breakdown *du jour* to be mine." It seems that Charlotte Ebbinger, a suicidal poetess—having incurred such party disasters as facing the publisher who jeeringly rejected her verse, then being mistaken for a chair and sat on by said publisher—has gone to the hospital for a routine morning checkup of her mental health and has been promptly locked up as insane. Rena is off to spring her, and Chuck is to alert the rest of their circle.

We meet the gang of mostly viperish or supine friends who have one thing in

Photograph by Anita & Steve Shevett.

"...The drolly conceived characters in *Maderati* quickly pall. *Kvetch: An Uncommon Comedy* is vulgar and anti-human..."

common: near-total self-absorption. They all get mangled news of what happened to Charlotte: She was run over by a taxi, had an abortion, was killed by Danton Young, the obtuse hunk of a Method actor all the women lust for. Everyone is at cross purposes with everyone, injudicious attractions and well-founded revulsions proliferate, with everybody pursuing or trying to escape from somebody, if only from himself.

But unlike in a solid farce, the situations do not build, the characters' weirdness does not reach new heights, the talk far outweighs the sight gags, and so elaborate a routine as putting up mourning crêpe in the apartment of someone who hasn't died yields no comic payoff. Moreover, in a good farce, absurdist or not (and this one cannot quite decide which it is), the goofiest personages elicit some kind of guilty sympathy from us. Not so here, where drolly conceived characters quickly pall. There are quite a few funny lines ("Things must be called by their rightful names!" "Yes, or by others"; "Charlotte, think of us together, married, poets—like the Brownings, only untalented"), but they strain too hard and are sometimes out of character. The ending is clumsy and pointless.

Playwrights Horizons has provided its customary stylish production. Philipp Jung's sets nicely overcome limitations of space, Candice Donnelly's costumes are saucily apt. Michael Engler's staging, except for a few patches of tentativeness, knows what it is about. The cast play cartoons in a suitably cartoonish way, some better than others, but all are finally stranded as the humor, taking off on tangents of its own, leaves them behind.

VULGARITY HAS A FIELD DAY IN STEVEN Berkoff's **Kvetch: An Uncommon Comedy**, though "uncommonly common non-comedy" would be nearer the mark. Frank, a salesman, has asked a colleague, Hal, over for dinner. In the first, long scene, Hal, Frank, his wife, Donna, and his live-in mother-in-law sit around a table, and we hear both their awkward conversation and their awful thoughts. Frank is brutish; Donna is bullied and miserable, defensive and offensive; Hal, abandoned by his wife, is awkward and envious of what he takes to be marital bliss, while Frank envies his singleness; the mother-in-law feels left out and mostly belches and breaks wind. "We're sitting here in my mother-in-law's fart," Frank reflects or recriminates (as I recall), and declares, "Not that marriage isn't great—it's wonderful!" And he adds, inwardly, "Yeah, like a pile on the anus."

From board, we go to bed—a particularly unsavory scene; thence to business: Fat, cigar-smoking George reluctantly buys some cloth Frank is peddling; secretly they hate and despise each other, and George also sleeps with Donna, who has only one breast, but "it costs an arm and a leg to get a pair of decent tits." The actors, representing assorted Jewish types seen in the worst possible light, sink to the occasion: Laura Esterman, Kurt Fuller, Ruth Jaroslow, Mitch Kreindel, and Hy Anzell are all perfect, though I'm not sure whether that is praise. Berkoff, the Anglo-Jewish actor-playwright, is best remembered as the chief villain in *Beverly Hills Cop*. Whether the play is anti-Semitic, I leave unresolved; that it is anti-human, I have no doubt. ■

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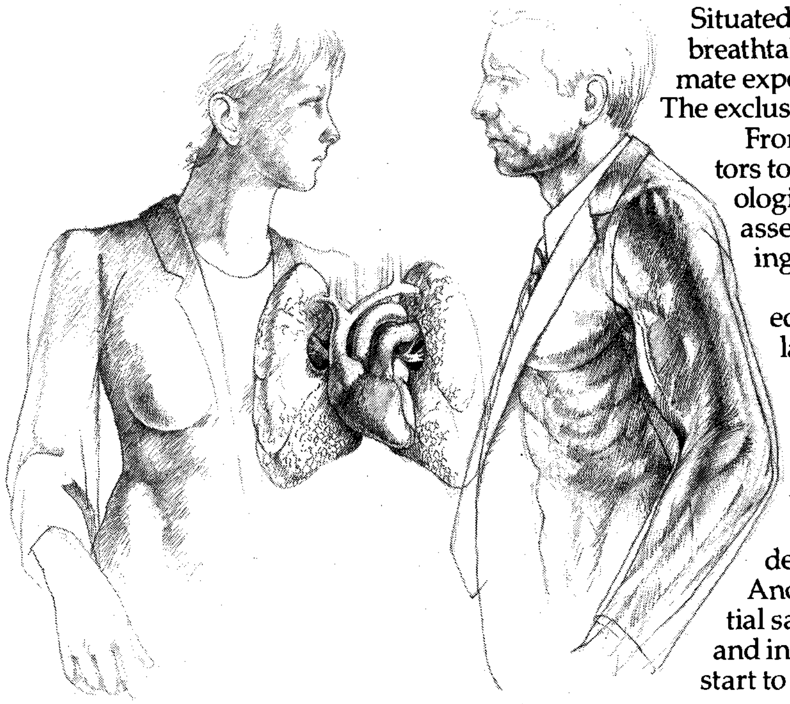


JUNK FOOD

"...In *I'll Take Manhattan,* Judith Krantz paints a gaudy box and fills it with the same old Cracker Jacks..."

UPTOWN GIRL: *Valerie Bertinelli and Jack Scalia in* I'll Take Manhattan.

JUDITH KRANTZ GIVES GOOD TRASH. HER **I'll Take Manhattan** (March 1, 2, 3, and 4; 9 to 11 P.M.; CBS) has its moments, as we've come to expect. One of them is when Valerie Bertinelli, twice married and twice divorced, takes the plunge for the third time after landing in a hot-air balloon on the sward in front of a Scottish castle to see what's hiding under the laird's kilt. A second is when Valerie, a rage of baby fat, decides to dip into her principal and declares, "This is about keeping Daddy's dream alive! If I have to, I'm going to fight... with my *own* money!" A third is when Donald Trump shows up, in person, to fork over $6 million to Valerie as though she were a Boston College quarterback or a skating rink in Central Park.

And Perry King has at least 150 moments. Perry, who was the likable blond dimple-hunk on *Riptide,* plays Valerie's evil uncle, and he sure knows how to menace. There hasn't been such extravagant menacing since Set made life miserable for everybody in ancient Egypt, nor such a sibling rivalry.

Meet the Ambervilles, a typical American family: Daddy Zachary (Barry Bostwick) is a rugged ex-Marine who makes a fortune in magazines and neglects his wife in favor of one of his editors. Mommy Lily (Francesca Annis) is a British aristocrat, failed ballerina, and charity-hopping "Ice Queen" who does it in telephone booths. Kiddies Maxi (Bertinelli), "Bat" (Timothy Daly), and Justin (Adam Storke) are variously brats, blind, gay, illegitimate, jailbait, and swell photographers or gourmet cooks. (I'm not telling who is which because that would be wrong.) Zachary's younger brother, Cutter (King), wants all these people to be unhappy because... well, just because. When he isn't chasing a fox, or whipping a polo pony, or stealing from the trust funds of widows and orphans, or behaving unspeakably to his sister-in-law in telephone booths, Cutter likes to keep busy.

(A nice thing about any Judith Krantz novel is the names. *I'll Take Manhattan* has Cutter, Maxi, Pavka, Candice, Rocco, Bat, Jumbo Booker, and India West. If these people had names like Fred and Jane, we'd notice that they aren't interesting. A nice thing about any Judith Krantz mini-series is that there are no adjectives or adverbs; the actors themselves are adjectives and adverbs. All they do is modify emotions; there's not a noun among them.)

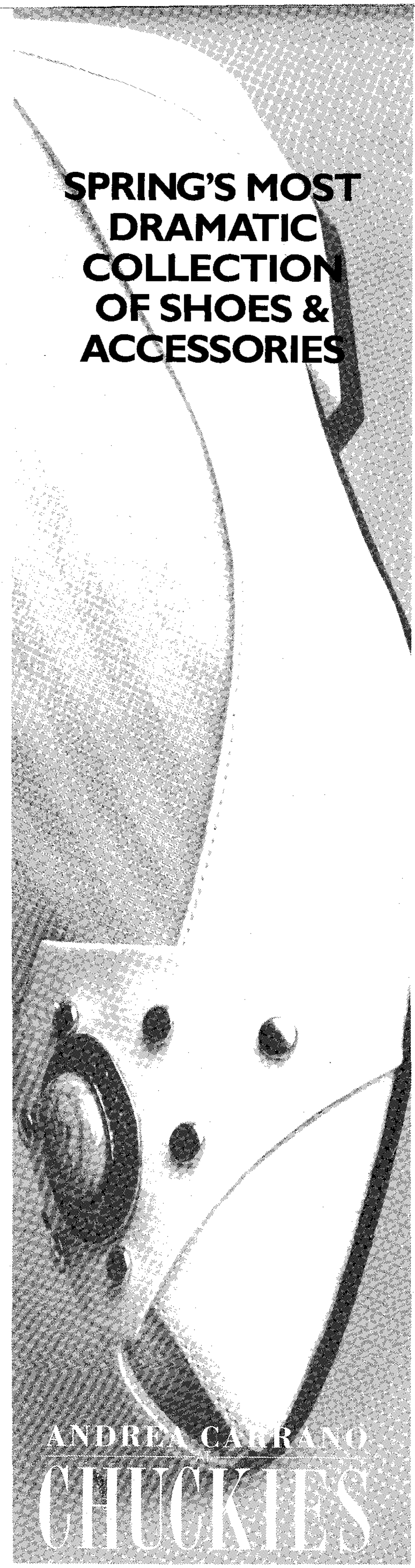
We spend far too much time with Valerie/Maxi, who is all right as a seventeen-year-old gilded slut—although hardly as combustible as Phoebe Cates in *Lace*—but unacceptable as the avenging angel of her father's plundered empire. It's as if a Marymount nymphet had been asked to impersonate Antigone; she isn't big enough to inhabit her tantrums. Still, we must drink, sail, water-ski, and helicopter through her marriages to an Italian art director, an Australian billionaire, and the aforementioned Scottish laird before she arrives at her moment of truth as a sort of Horus with a sex change.

What more can I tell you? Barry Bostwick seems to enjoy his time off from being George Washington, and so did I. Jane Kaczmarek as Zachary's mistress, Nina, is quite fetching. Jack Scalia, another dimple-hunk, who's been causing trouble lately between Pierce Brosnan and Stephanie Zimbalist on *Remington Steele,* has some temperamental fun as Rocco, Maxi's first husband and constant aggravation. Acting, however, isn't the point of a Krantz confection, and neither, really, is story. The point is ornamentation, fretwork, guilloche.

In eight hours over four nights, a mini-series purportedly devoted to the magazine business has nothing whatever to say about the contents of those magazines. So far as Krantz is concerned, a magazine is its art director. Of course, she isn't serious, but then again she is; she's serious about surface. She paints a gaudy box and fills it with the same old Cracker Jacks. That's fine if you like Cracker Jacks. But they aren't truffles; they aren't even bonbons.

THERE'S A FEMINIST CRITIQUE TO BE written of **Casanova** (Sunday, March 1; 8 to 11 P.M.; ABC). In George MacDonald Fraser's screenplay, the swordsman's satyriasis is explained away by the clamoring temptations of his youth. All women in the eighteenth century wanted him with the same panting passion that all women in the twentieth want, say, Porfirio Rubirosa or David Lee Roth. Casanova couldn't help himself; he simply obliged. Besides, as his one true love would tell him late in life, "You really

Photograph by Donal Holway.



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mean it. That's the secret." In other words, blame the victim. And so on.

I don't want to write that critique. I want to think instead about Faye Dunaway, who is my idea of a fancy eighteenth-century Parisian lady, with her crazy eyes and fabulous bone structure inside a wrapped Egyptian look—them, again!—a sort of mummy dearest, acquainted with white magic, Coptic formulae, alchemy, and the Cabala. As Madame Durfay, Dunaway wants Casanova to talk the planets into rendering her forever young, through the medium of the usual virgin, who is, of course, the usual whore. It's the wackiest performance by a fine actress that I've seen since Siobhan McKenna's in *The Last Days of Pompeii,* or Kay Kendall's in anything. Only the eighteenth century is good enough for Faye Dunaway.

And I want to be nice to Richard Chamberlain. I've done my best to discourage him over the years, to no avail. He shows up in so many mini-series he seems to be identical triplets. As Casanova, he's a good sport. He plays the part halfway between Cyrano and Zorro. We believe him when he's arrested in Venice and complains, "I've done nothing. That is to say, I've done everything, but not very seriously." He has been kicked out of law school, and a seminary, and Italy and France, for losing at cards and winning at women and "a long score of trifles" that include grand larceny. And everywhere he goes, he is pursued by his wonderful nemesis, Razetta (Frank Finlay as a Florentine Inspector Clouseau).

The eighteenth century has never looked better, filmed entirely in Spain and Italy, full of stagecoaches and cannons and basilicas and gentlemen so dandy they must be pimps. Venice, as usual, is picture-postcard perfect, from Byzantine mosaics to sickening Pietàs. Casanova's escape from the Doge's Palace is spectacular. That and his invention of the French national lottery are the oddest bits of information (both true) that the TV movie gives us about him as it hither-and-thithers its amiable way.

In fact, he was more interesting than Fraser lets us know. He went to prison in the first place because he was accused of black magic. He was also a political pamphleteer, a satirist, a poet, and a troublesome Freemason. He played a mean violin, wrote literary criticism and science fiction, translated the *Iliad,* and was a spy for the Venetian city-state. *Casanova* leaves all this out, as well as his visits to the Netherlands, where he became the Chevalier de Seingalt, and to Switzerland, where he met Voltaire, and to Berlin, where Frederick II offered him a job, not to mention Warsaw, Riga, and St. Petersburg. I don't know why. On the other hand, the real Casanova never met Faye Dunaway, poor dandy. ▬

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THIS PRIVATE BOUTIQUE, WHICH ALWAYS offers one-of-a-kind samples of women's top-designer clothes (sizes 4–12) at incredibly low prices, is reducing prices 20 percent more. Vicky Tiel black net-and-taffeta sequin dress, retail $1,600, now $309; Chloé faille gown, retail $1,300, now $152; Valentino rust wool suit, retail $950, now $128; Roberta di Camerino blue leather suit, retail $1,800, now $340; Guy Laroche burgundy wool pinstripe suit with leather trim, retail $1,400, now $236; Yves St. Laurent white wool suit, retail $850, now $120; many blouses, retail $100–$700, now $16–$120; and much more. Checks accepted; no credit cards; all sales final. *Terre Graff, Ltd., the Montana, 248 West 88th St., Suite 19A (724-8800); Tues.-Sat. 10 a.m.–6 p.m.; 2/24–28 only.*

MOMMY, MOMMY

REBORN MATERNITY IS REDUCING PRICES on its already-discounted fall and winter maternity fashions (sizes 4–18). Belle France blue cotton-velvet dresses, were $130, now $45; sweaters, were $28–$72, now $10; cotton-corduroy or wool jumpers and dresses, were $48–$120, now $28–$48; cotton-blend- or cotton-corduroy or wool slacks, were $25–$82, now $12–$34; selected cotton- or cotton-blend-knit pull-on pants, were $26–$36, now $20; silk dresses, were $225–$250, now $180; prenatal and nursing lingerie, now 20 percent off. Spring merchandise, now 15 percent off. A.E., Discover, M.C., V., checks accepted; all sales final. *Reborn Maternity, 1449 Third Ave., at 82nd St. (737-8817); 86-26 Queens Blvd., Elmhurst (718-429-6500); 215 East Post Rd., White Plains (914-948-3914); 1677 Northern Blvd., Manhasset (516-365-7259); 315 Rte. 110, Huntington (516-421-2655); 163 S. Livingston Ave., Livingston, N.J. (201-94-4483); 300 Rte. 17 N., Paramus, N.J. 201-265-9596); 1098 Post Rd. East, Westport, Conn. (203-226-3115). Phone for hours. Sale through 3/10.*

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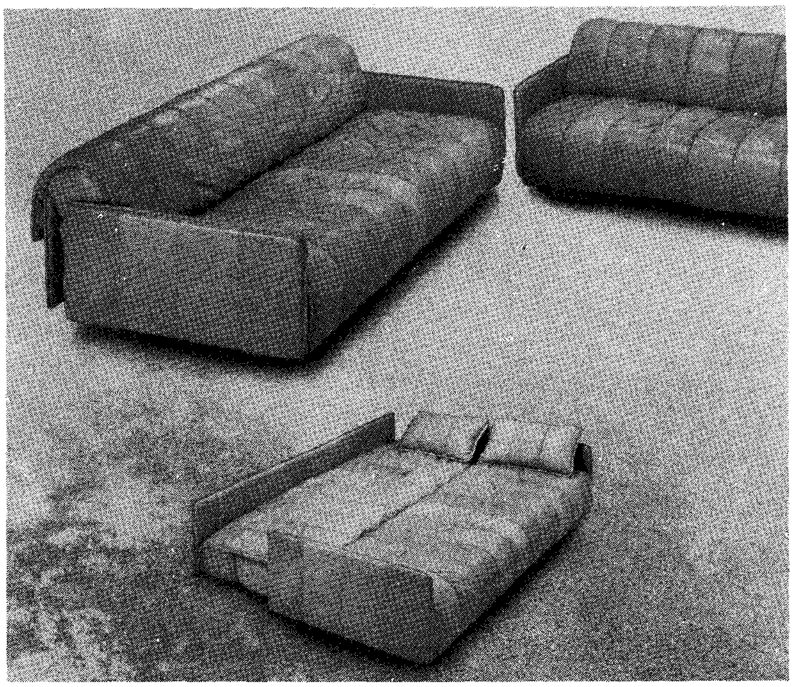
DO NOT PHONE: *Send suggestions for 'Sales & Bargains" to Leonore Fleischer,* New *York Magazine, 755 Second Ave., N.Y., N.Y. 0017, six weeks before the sale.*



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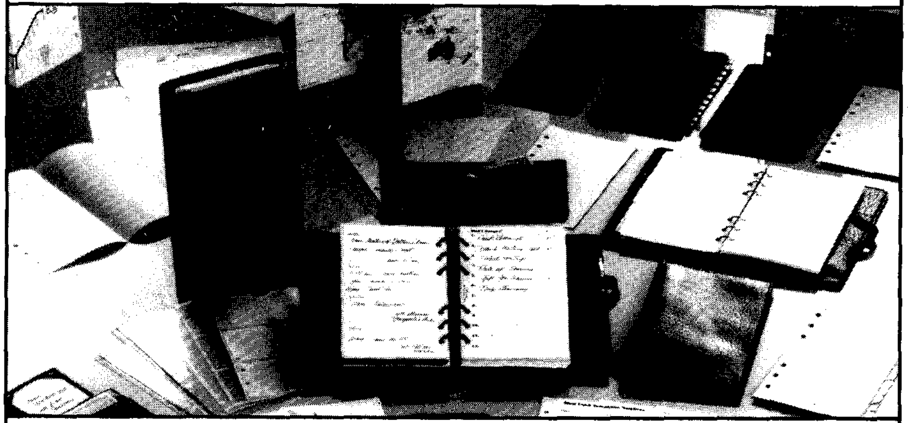

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$60; ostrich Continental-style wallet, retail $220, here $90; ostrich envelope bag with shoulder strap, retail $625, here $130; pink ring-lizard pocketbook, retail $480, here $130; alligator pocketbook, retail $800, here $200; white ostrich hand/shoulder bag, retail $865, here $230; black ostrich-leg pouch bag, retail $820, here $225; black ostrich-leg briefcase, retail $1,000, here $300; crocodile envelope clutch, retail $1,600, here $500. Checks accepted; no credit cards; all sales final. *Safari Leathers, 320 Fifth Ave., near 32nd St., Suite 411 (239-0043); Tues.–Fri. 8:30 a.m.–6:30 p.m.; 2/24–27 only.*

TENNIS, EVERYONE

MEN'S (SIZES 36–46) AND WOMEN'S (SIZES 4–14) fall and winter tennis sweaters, separates, and warm-ups by Ellesse, Fila, Nike, Silvy Tricot, and Tacchini are reduced 50 percent here. For example: warm-ups, now $60–$155; wool tennis sweaters, now $22.50–$80. Also, Tacchini warm-ups for children six to eleven, now $40. A.E., M.C., V., checks accepted; all sales final. *Mason's Tennis Mart, 911 Seventh Ave., near 57th St. (757-5374); Mon.–Sat. 10 a.m.–6 p.m.; through 3/15.*

IN THE KITCHEN

ALL THE THINGS YOU CRAVE FOR YOUR kitchen are on sale here. Marlux French wood crank pepper mill, was $10, now $3.87; Malibar black peppercorns, were 95 cents an oz., now 42 cents; Bialetti espresso-cappuccino coffee-maker, was $65, now $19.87; Rotel Prestige Swiss coffee-maker (makes American coffee, espresso, or cappuccino), was $400, now $250; Pillivuyt porcelain coffee-maker, was $33, now $17.50; All-Clad Ltd. cookware, now 25 percent off; Melodic stainless-steel teakettle, was $20, now $7.29; Foley food mill, was $15, now $9.87; SEB "Minichop," was $36, now $21.69; Sabatier 6-in. chef's knife, was $25, now $9.99; French tin tartlet pans, were $16 and $17, now $7 and $10, with free cookbook; Oneida steak knives, were $6 each, now $2.69 (free wood holder with purchase of six); Taylor professional oven thermometer, was $17, now $10.87; Cristal D'Arques Beaugency glasses and stemwear, were $60 for six, now $29.87; French stainless-steel apple corers, were $6.95, now $2.99; Jena glass teapot, was $35, now $19.87; Corning Thermique 2.5-liter jugs, were $18, now $9; Panhandler vertical kitchen racks, were $65, now $29.87. Also, Copco melamine dinnerware, cookware, and more. Mail orders accepted. A.E., Discover, M.C., V., checks accepted; all sales final. *The Happy Cooker, 72-52 Austin St., Forest Hills N.Y. 11375 (718-544-8004). By subway Take E, F, or N train to Continenta Ave./71st Ave. Mon.–Thurs. and Sat. 1* *a.m.–6 p.m., Fri. till 7 p.m., and Sun. noon–5 p.m.; through 3/2.*

WELL FURNISHED

HERE ARE FURNITURE FLOOR SAMPLES and special purchases, usually priced well below manufacturers' suggested list, now reduced 10 percent more. Examples: two-piece French country pine breakfront with glass doors, list $5,175, here $2,137; blue or black leather sofas with innerspring queen-size bed, list $2,275, here $1,165; white leather recliners, list $1,900, here $760; polyester-finished-bird's-eye-maple three-bay wall unit, list $3,650, here $1,499; seven-piece eggshell leather sectional, list $7,175, here $3,105; polyester-finished-bird's-eye-maple six-piece bedroom set with mirrored canopy bed, list $8,475, here $2,587; Chinese-style black lacquer hand-decorated dining chairs (two arm- and four side chairs), list $3,775, here $1,417. Special-purchase marble tables include: rose-tone cocktail table, list $1,240, here $436; black dining table, list $1,975, here $621. Also, occasional, cocktail, and end tables in glass, brass, or lacquer, here $99–$189. Everything sold as is and subject to prior sale. Delivery additional. Cash, certified checks, or money orders only; all sales final. *Furniture Clearance Center, 653 Eleventh Ave., near 48th St., third and fourth floors (582-8627); Mon.–Sat. 10 a.m.–4:30 p.m. and Sun. 11 a.m.–4:30 p.m.; through 3/8.*

FURS

HERE'S A SALE ON LUXURIOUS FURS, INcluding stock items in women's sizes 4–16 and couture samples (mostly Guy Laroche) in size 10. Black Heather male mink jacket reversing to silk poplin, was $2,400, now $1,295; natural Blackglama male- and female-skin mink coats, were $4,500 and $8,500, respectively, now $2,895 and $5,100; natural Russian sable jackets, were $10,000, now $6,995; natural unplucked-beaver jackets, were $2,295, now $1,495; natural stone-marten jackets and coats, were $5,700 and $9,900, respectively, now $3,800 and $6,595; Silver Cloud mink coat, was $8,500, now $5,100; natural female fisher coats, were $24,995, now $16,500; sterling fox seven-eighths-length coat, was $7,200, now $4,800; and more. Monograms, alterations, and 1987 summer storage free. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Karabelas Furs, Inc., 333 Seventh Ave., near 28th St., seventh floor (563-6870); Tues., Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; 2/24–28 only.*

SKIN AND NAILS

THIS SALON FOR WOMEN AND MEN IS REducing prices on services Monday through Thursday. European facial, was $35, now $24.50 (for teenagers only: free skin-care product and consultation with facial); manicure, was $9.50, now $7.50; pedicure, was $22, now $18; manicure and pedicure, was $31.50, now $22; hot-cream and French manicures, were $10.50 and $11.50, respectively, now $8.50 and $9.50; silk-wrapping for nails, was $40 (full set) and $50 (with tips), now $28 and $35, respectively; dry-skin treatment, was $10 (hands) and $15 (feet), now $7 and $10, respectively. Waxing, now 25 percent off: lip or eyebrow, was $7, now $5; full leg, was $30, now $22.50; and more. Cosmetic make-over, was $25, now $18.75. Skin-care products and jewelry on sale Monday through Saturday. Appointments preferred. Checks accepted; no credit cards; all sales final. *Contemporary Nail & Skin Care Center, 250 West 78th St. (769-3240); Mon.–Wed. and Sat. 10 a.m.–6 p.m. and Thurs. and Fri. 11 a.m.–6 p.m.; through 3/12.* ▬

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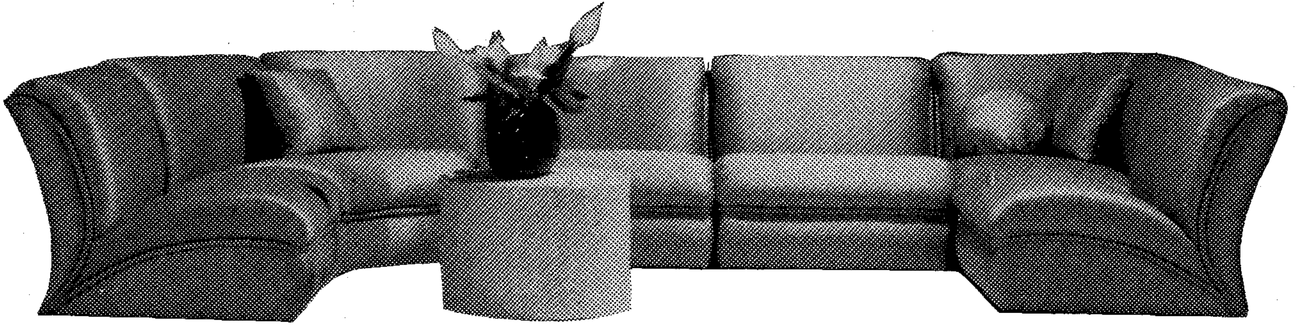

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A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 25

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. (431-1590). #1—Through 3/3: *The Legend of Suram Fortress.* #2—Through 2/26: "Rediscovering World Cinema." 2/24–25: *Viridiana; That Obscure Object of Desire.* 2/26: *The Magic Flute.* 2/27–3/3: *The Color of Pomegranates.*

2. THALIA SOHO—Vandam St. at Sixth Ave. (675-0498). 2/25: *Grand Illusion; Swamp Water.* 2/26: *Next Stop, Greenwich Village; Enter Laughing.* 2/27–28: *Pierrot le Fou; Alphaville.* 3/1: *My Life to Live; Three Fables of Love.* 3/2: *Die Nibelungen:* Part I: *Siegfried;* Part II: *Kriemhild's Revenge.* 3/3: *The Man Who Knew Too Much* (1934); *Blackmail* (1929).

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 2/26: *Death Before Dishonor.* Opening 2/27 (tent.): *A Nightmare on Elm Street 3: Dream Warriors.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Come and See; Something Wild.* #2—*Men . . . ; Sherman's March.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Blue Velvet.* #2—Through 2/26: *Eat and Run.* Opening 2/27: *Beyond Therapy.*

6. 8TH STREET PLAYHOUSE—8th St. e. of Sixth Ave. (674-6515). *Over the Top.*

7. MOVIELAND 8TH STREET—8th St. e. of University Pl. (477-6600). #1—*Light of Day.* #2—*Betty Blue.* #3—Through 2/26: *The Mission.* Beg. 2/27: *True Stories.*

8. THEATRE 80—St. Mark's Pl. w. of First Ave. (254-7400). 2/25: *Billy Rose's Jumbo; Billy Rose's Diamond Horseshoe.* 2/26: *Made for Each Other* (1939); *Sing High, Swing Low.* 2/27–28: *East of Eden; Rebel Without a Cause.* 3/1–2: *Suddenly, Last Summer; Holiday* (1938). 3/3: *Affair in Trinidad; Nightfall.*

9. CINEMA VILLAGE—12th St. e. of Fifth Ave. (924-3363). 2/25–26: *Elena and Her Men; French Cancan.* 2/27–28: *Breakfast at Tiffany's; Two for the Road.* 3/1 and 3/3: *Picnic at Hanging Rock; Smash Palace.* 3/2: *A Streetcar Named Desire; The Hustler.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. (929-3350). #1—*Crimes of the Heart.* #2—*Little Shop of Horrors.*

11. QUAD CINEMA—13th St. w. of Fifth Ave. (255-8800). #1—*Hannah and Her Sisters.* #2—*A Room With a View.* #3—*The Good Wife.* #4—*Sid & Nancy; Hour of the Star.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. w. of Eighth Ave. (989-0060). #1—*Billy Galvin.* #2—*Black Widow.* #3—*Outrageous Fortune.*

21. GRAMERCY—23rd St. w. of Lexington Ave. (475-1660). *Mannequin.*

22. BAY CINEMA—Second Ave. nr. 32nd St. (679-0160). *Outrageous Fortune.*

24. 34TH STREET EAST—34th St. w. of Second Ave. (683-0255). *Black Widow.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. w. of Second Ave. (532-5544). #1—Through 2/26: *From the Hip.* Opening 2/27: *Some Kind of Wonderful.* #2—*Radio Days.* #3—*Platoon.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. (869-0950). #1—*Light of Day.* #2—*Mannequin.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. (869-8340). *Platoon.*

33. CRITERION CENTER—B'way nr. 45th St. (354-0900). #1—*Over the Top.* #2—*Black Widow.* #3—*Blue Velvet.* #4—*The Color Purple.* #5—*The Mission.* #6—*Wanted Dead or Alive.*

34. EMBASSY 1—B'way nr. 46th St. (757-2408). *Death Before Dishonor.*

35. MOVIELAND—B'way nr. 47th St. (757-8320). *Little Shop of Horrors.*

36. EMBASSY 2—B'way nr. 47th St. (730-7262). Through 2/26: *Children of a Lesser God.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.* **EMBASSY 3**—Through 2/26: *The Golden Child.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.* **EMBASSY 4**—*"Crocodile" Dundee.*

38. EMBASSY 49TH STREET—49th St. e. of Seventh Ave. (757-7003). *Star Trek IV: The Voyage Home.* Theater closed to the public 2/23–24 and 3/3.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. (247-1633). #1—Through 2/26: *The Good Wife.* Opening

2/27: *Hoosiers.* #2—Through 2/26: *The Bedroom Window.* Opening 2/27: *Rage of Honor.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 2/26: *The Color of Money; Lady and the Tramp.* Opening 2/27: *Beyond Therapy.*

41. ZIEGFELD—54th St. w. of Sixth Ave. (765-7600). *Outrageous Fortune.*

42. EASTSIDE CINEMA—Third Ave. nr. 55th St. (755-3020). *Hannah and Her Sisters.*

44. SUTTON—57th St. e. of Third Ave. (759-1411). *Black Widow.*

45. 57TH STREET PLAYHOUSE—57th St. w. of Sixth Ave. (581-7360). Through 2/26: *The Good Father.* Opening 2/27: *Working Girls.*

46. NEW CARNEGIE—57th St. e. of B'way. (582-4582). *Hannah and Her Sisters.*

47. GOTHAM CINEMA—Third Ave. nr. 58th St. (759-2262). *Mannequin.*

48. PLAZA—58th St. e. of Madison Ave. (355-3320). *Square Dance.*

49. PARIS—58th St. w. of Fifth Ave. (688-2013). *One Woman or Two.*

50. D. W. GRIFFITH—59th St. at Second Ave. (759-4630). *'Round Midnight.*

51. MANHATTAN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Mission.* #2—*Over the Top.*

52. BARONET—Third Ave. at 59th St. (355-1663). *84 Charing Cross Road.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. w. of Fifth Ave. (752-5959). *The Decline of the American Empire.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Duet for One.* **CINEMA II**—(753-0774) *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. (832-1670). #1—Through 2/26: *The Bedroom Window.* Opening 2/27: *Hoosiers.* #2—(832-2720) *Light of Day.*

61. BEEKMAN—Second Ave. nr. 65th St. (737-2622). *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. (879-1313). *Dead of Winter.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 2/26: *The Bedroom Window.* Opening 2/27: *Hoosiers.*

66. 86TH STREET EAST—86th St. e. of Third Ave. (249-1144). *Mannequin.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 2/26: *Death Before Dishonor.* Opening 2/27: *Some Kind of Wonderful.* #2—Through 2/26: *From the Hip.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.*

68. RKO 86TH STREET TWIN—86th St. w. of Lexington Ave. (289-8900). #1—*Over the Top.* #2—*Light of Day.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 2/26: *Death Before Dishonor.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.*

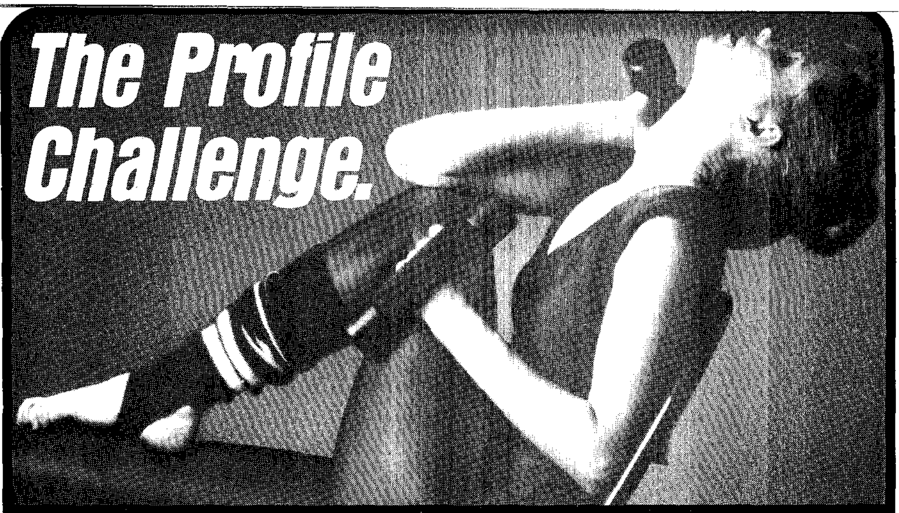
61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. (247-5070). Through 2/26: *Dead of Winter.* Opening 2/27: *Some Kind of Wonderful.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. (757-2280). #1—*Scene of the Crime.* #2—*Thérèse.* #3—*Faces of Women.*

82. CINEMA STUDIO—B'way at 66th St. (877-4040). #1—*Alpine Fire.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. (724-3700). Through 3/10: "Judy and Liza at the Regency." 2/24-25: *Listen, Darling; Strike Up the Band.* 2/26: *A Child Is Waiting; I Could Go On Singing.* 2/27-28: *The Pirate;* excerpts from: *Words and Music; Till the Clouds Roll By; Thousands Cheer; Ziegfeld Follies.* 3/1-2: *Pigskin Parade; That's Dancing!* 3/3: *Arthur; Tell Me That You Love Me, Junie Moon; Silent Movie* (excerpt).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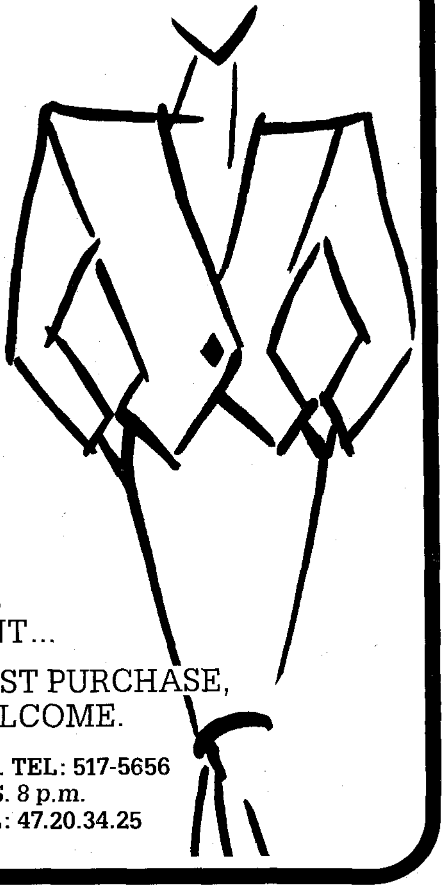
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84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. (724-6745). #1—*Black Widow.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. (877-3600). #1—*Platoon.* #2—*Radio Days.* #3—*Mannequin.* #4—*Over the Top.* #5—*The Good Wife.* #6—*Children of a Lesser God.*

86. THALIA—95th St. w. of B'way. (222-3370). 2/25: *A Composer's Notes: Philip Glass and the Making of an Opera; Colin McPhee: The Lure of Asian Music.* 2/26: *Zelig; The Purple Rose of Cairo.* 2/27–28: *The U.S. Erotic Film Festival,* Parts 1 and 2. 3/1: *That Obscure Object of Desire; Viridiana.* 3/2: "Canadian Film Export Premieres": *Mother's Meat and Freud's Flesh; Next of Kin.* 3/3: *To Catch a Thief; I Confess.*

87. METRO—B'way nr. 99th St. (222-1200). #1—*Hannah and Her Sisters.* #2—*The Decline of the American Empire.*

88. OLYMPIA QUAD—B'way at 107th St. (865-8128). #1—*The Mission.* #2—*Death Before Dishonor.* #3—Through 2/26: *Children of a Lesser God.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.* #4—*Blue Velvet.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Death Before Dishonor.* #2—*Platoon.* #3—*Over the Top.* #4—Through 2/26: *Alien Predators.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.* #5—Opening 2/27: *Rage of Honor.*

90. NOVA—B'way nr. 147th St. (862-5728). Through 2/26: *Death Before Dishonor.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.*

91. RKO COLISEUM TWIN—B'way at 181st St. (927-7200). #1—Through 2/26: *Critical Condition; Alien Predators.* Opening 2/27: *A Nightmare on Elm Street 3: Dream Warriors.* #2—Through 2/26: *The Golden Child.* Opening 2/27: *Rage of Honor.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Wed. at 4:30, Sat.–Sun. at 12:30 and 4:30. Triple features: $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718-784-4742). $4; video only, $2. "Video Landscapes": 2/27–28, 6:30–7:30: *Returning to Fuji* (1984), *Desert* (1985), *Landscapes* (1983), *Halfsleep* (1984), and *Eye Watching* (1984), all by Nan Hoover. Through 2/28: "The Lubitsch Touch": Silent films directed by Ernst Lubitsch and others in his style; live piano accompaniment. 2/27 at 7:30: *Changing Husbands* (1924), dir. Paul Iribe, and *A Woman of the World* (1925), dir. Mal St. Clair, with Pola Negri. 2/28 at 7:30: *Are Parents People?* (1925), dir. Mal St. Clair, with Adolphe Menjou, and *The King on Main Street* (1925), dir. Monta Bell, with Adolphe Menjou.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718-638-5000). $3; members and senior citizens $2; students $1; museum admission not included. "Beyond the Melting Pot: The Cinema and Immigration in America." 2/28 and 3/1 at 3: *The Two Worlds of Angelita* (1986), dir. Jane Morrison; Morrison present 3/1 only.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 2/25 at 7:30: *An Affair to Remember* (1957), dir. Leo McCarey, with Cary Grant and Deborah Kerr.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 2/27 at 8: Films by Scott Stark: *Auto Evocation* (premiere), *Air* (1986), *Low Resolution TV* (1986), *Hotel Cartograph* (1983), and *Degrees of Limitation* (1982); Stark present. 2/28–3/1: "Modern Films From Hong Kong." 2/28 at 8: Program I: Super 8 shorts from the alternative-cinema group Modern Films. 3/1 at 7: Program II: *Sand* (1986), dir. Jim Shum.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; members free; limited seating. 2/24–25 at 1, 3:15, 6, and 8:45: *Viva la Muerte* (1971), dir. Fernando Arrabal. 3/3–4 at 1, 3:15, 6, and 8:45: *Quatre nuits d'un rêveur* (France, 1971), dir. Robert Bresson.

HENRY STREET SETTLEMENT ARTS FOR LIVING CENTER—466 Grand St. (598-0400). $6; children $2 2/25–28: "Festival on the History of Black Film 1900–Present"; guest speakers each night. 2/25 at 7:30: "Early Race Movies: 1900–1945." 2/26 at 7:30: "Black in Hollywood: 1929–Present." 2/27 at 7:30: "Contemporary Black Independent Cinema: 1970–Present." 2/28 at 2: Children's program.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; members $4. "Japan at War: Rare Films From World War II." 2/25 at 7:30: *There Was a Father* (Japan, 1942), dir. Yasujiro Ozu. 2/27 at 7:30: *The Brothers and Sisters of the Toda Family* (Japan, 1941), dir. Yasujiro Ozu.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888, -1889). Free with museum admission. National Jewish Archive of Broadcasting: 3/1 at 12:30, 1:30, and 2:30: "A Conversation With Richard Tucker and Martin Bookspan" (1964) and "A Conversation With Robert Merrill" (1970), from *Eternal Light* (NBC).

THE KITCHEN—512 W. 19th St. (255-5793). Video Viewing Room, free: Through 2/28, Tue.–Sat. at 1: "The Medicine Show"; 2:30: *Las Mujeres del Mercado* by Annie Goldson and Ann Crenovich; at 3: "Democracy in Communication": Latin American video; at 4: From *The Eleventh Hour* (Channel Four, Great Britain, 1984). 3/3–28, Tue.–Sat. at 1: "The 1987 Technobop Show"; at 2: Recent works by Jeanne Finley, Burt Barr, and Kirk Von Heflin; 3:30: From *The Eleventh Hour* (Channel Four, Great Britain).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Personal Cinema Program. Contribution $4: 2/27 at 8: *The Man Who Envied Women* (1985), dir. Yvonne Rainer; Rainer present. Contribution $6: 3/2 at 8 (at the **Bleecker Street Cinema, 144 Bleecker St.**): *Lenz* (Hungary, 1986) by Andraz Szirtes; Szirtes present.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/28: "New York World Television Festival." Through 3/14, Wed.–Sat. at 12:30 and 3:30, Tue. at 5:30: *The Petrified Forest* (NBC, 1955), with Humphrey Bogart.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 3/3: "Perspectives on French Cinema." 2/26 at 2:30: *Black Mic Mac* (France, 1986), dir. Thomas Gilou; Gilou present; at 6: *Partir Revenir* (France, 1985), dir. Claude Lelouch, with Annie Girardot and Jean-Louis Trintignant; 8:30: *Maine Océan* (France, 1986), dir. Jacques Rozier. 2/27 at 2:30: (See 2/26 at 8:30); 6:30: *Désordre* (France, 1986), dir. Olivier Assayas, with Wadeck Stanczak; Assayas and Stanczak present. 2/28 at 2: (See 2/27 at 6:30); at 5: *Abel Gance et Son Napoléon* (France, 1984), dir. Nelly Kaplan; Kaplan present. 3/1 at 2: (See 2/26 at 2:30); at 5: *Rosa la Rose* (France, 1986), dir. Paul Vecchiali. 3/2 at 2:30: *High Speed* (France, 1986), dir. Monique Dartonne and Michel Kaptur; at 6: (See 2/28 at 5). 3/3 at 2:30 and 6:30: *Marche à l'Ombre* (France, 1985), dir. and with Michel Blanc; Blanc present. **Titus Theater 2:** 2/26–3/12: "Academy Nominated Films: Shorts and Feature Documentaries": 2/26–27 at 6:30; 2/28–3/1 at 2:30 and 5:30; 3/3 at 6:30: Titles to be announced. 3/2 at 6:30: "Video Viewpoints": Deanna Kamiel, "Television Essays."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. 2/24–25 at 7:30: Double feature: *On Valentine's Day* (1986) and, at 9:30, *1918* (1985), both films: dir. Ken Harrison, with Matthew Broderick and Hallie Foote, and written by Horton Foote. 2/26 at 8: "Black History Month Program": *Witness to Apartheid* (1986), dir. Sharon Sopher; Sopher present. 2/27–28 at 7:45 and 10:30, 3/1 at 4:30 and 7:15, 3/2–3 at 8: *The Sacrifice* (Sweden, 1986), dir. Andrei Tarkovsky.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 2/28 at 1:30: *Julia* (1977), dir. Fred Zinnemann, with Jane Fonda and Vanessa Redgrave.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 2/26 at noon: "Im-

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ages of Africa: Ousmane Sembene": *Xala* (Senegal, 1974), dir. Sembene. 3/3 at noon: "The Bard": *Eaux d'Artifice* (1953) by Kenneth Anger, and *A Midsummer Night's Dream* (1935), dir. Max Reinhardt and William Dieterle; 2:30: "The Short Story on Film": *Bernice Bobs Her Hair* (1976), dir. Joan Micklin Silver, with Shelley Duvall, based on an F. Scott Fitzgerald story, *The Garden Party* (1974), based on a Katherine Mansfield story, *In the Region of Ice* (1977), based on a Joyce Carol Oates story, and *All the Troubles of the World* (1978), based on an Isaac Asimov story.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; members, senior citizens, and students $4. Through 4/23: "The Age of New Yorker Films"; separate admission to each film. 2/24–26 at 6: *Emitai* (Senegal, 1971), dir. Ousmane Sembene; 8:15: *Barravento* (Brazil, 1962), dir. Glauber Rocha; at 10: *Tent of Miracles* (Brazil, 1977), dir. Nelson Pereira dos Santos. 2/27–3/1 at 6: *The Sun's Burial* (Japan, 1960), dir. Nagisa Oshima; at 8: *Class Relations* (France–West Germany, 1983), dir. Jean-Marie Straub and Daniele Huillet; 10:15: *The American Friend* (West Germany, 1977), dir. Wim Wenders, with Bruno Ganz and Dennis Hopper; 2/28–3/1 at 4: *Cruel Story of Youth* (Japan, 1960), dir. Nagisa Oshima. 3/3–5 at 6: *Four Nights a Dreamer* (France, 1971), dir. Robert Bresson; at 8: (See 2/27–3/1 at 8); 10:15: *The American Soldier* (West Germany, 1970), dir. Rainer Werner Fassbinder. Public Service (free): Sat.–Sun. at 2, through 3/8: *Millhouse: A White Comedy* (1971), dir. Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718-592-2405). Free with museum admission. "American Visions." 2/28 at 2: *With Paint on Canvas—Kes Zapkus* (1980), dir. Jerry Gambone.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2; members $1. 3/1 at 1:30: Films by Maya Deren: *Meshes of the Afternoon* (1943), made with Alexander Hammid, *At Land* (1944), *A Study in Choreography for Camera* (1945), and *Ritual in Transfigured Time* (1946); Wanda Bershen, guest speaker.

THAMES LIVE CINEMA FESTIVAL—Radio City Music Hall, Sixth Ave. at 50th St. (757-3100). Tickets, $17.50–$22.50, available at the Music Hall box office, or Ticket Master (307-7171; 800-682-8080). 3/5–8: Silent films, scored by Carl Davis, who conducts the American Symphony Orchestra. Call for details.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 2/28: "Before Hollywood: Turn-of-the-Century Film From American Archives." Tue. at 6, Wed.–Sat. at 11:30 a.m.: Program V (1912–1915): "The Frontier Spirit"; Tue. at 1:30, Wed.–Sat. at 2:30: Program VI (1915): "Love and Misadventure." 3/3–20: "Social Engagement: Women's Video in the '80s."

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Over the Top.* #2—Through 2/26: *Alien Predators.* Beg. 2/27: *A Nightmare on Elm Street 3.* #3—*Death Before Dishonor.* #4—Beg. 2/27: *Rage of Honor.* #5—*Lady and the Tramp; An American Tail.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Outrageous Fortune.* #2—Through 2/26: *Dead of Winter.* #3—*Over the Top.* #4—*Hannah and Her Sisters.*

102. CITY—2081 Bartow Ave. in Co-op City. (379-4998). #1—Through 2/26: *Black Widow.* Beg. 2/27: *Some Kind of Wonderful.* #2—*Outrageous Fortune.*

103. DALE—W. 231st St. at B'way. (884-5300). #1—*Platoon.* #2—*Over the Top.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 2/26: *Death Before Dishonor.* Beg. 2/27: *A Nightmare on Elm Street 3.*

105. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. (901-3322). #1—*Death Before Dishonor.* #2—*Over the Top.* #3—Through 2/26: *The Golden Child.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Outrageous Fortune.* #2—Through 2/26: *Light of Day.* Beg. 2/27: *Rage of Honor.* #3—*Over the Top.* #4—*Mannequin.*

107. KENT—E. 167th St. nr. Grand Concourse. (367-1288). *Over the Top.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. (367-1288). #1—*Critical Condition.* #2—*The Golden Child.* #3—*Platoon.* #4—*Death Before Dishonor.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Platoon.* #2—Through 2/26: *Critical Condition.* Beg. 2/27: *Hoosiers.* #3—Through 2/26: *Little Shop of Horrors.* #4—*Death Before Dishonor.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Outrageous Fortune.* #2—*Radio Days.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Mannequin.* #2—Through 2/26: *Alien Predators.* Beg. 2/27: *Rage of Honor.* #3—*Over the Top.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Death Before Dishonor.* #2—*Radio Days.* #3—*The Good Wife.* #4—*"Crocodile" Dundee.* #5—*Mannequin.* #6—*Over the Top.* #7—Through 2/26: *The Golden Child.* Beg. 2/27: *Hoosiers.* #8—*Black Widow.* #9—*Little Shop of Horrors.* #10—Through 2/26: *Critical Condition.* Beg. 2/27: *Some Kind of Wonderful.* #11—*Outrageous Fortune.* #12—*Platoon.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Radio Days.* #4—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.* #5—*Little Shop of Horrors.* #6—*A Room With a View.* #7—Through 2/26: *Light of Day.* Beg. 2/27: *Beyond Therapy.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). #1—Through 2/26: *Brighton Beach Memoirs.* #2—Through 2/26: *Crimes of the Heart.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Outrageous Fortune.* #2—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Black Widow.* #2—Through 2/26: *Crimes of the Heart.* Beg. 2/27: *Some Kind of Wonderful.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Over the Top.* #2—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *Hoosiers.* #3—*Outrageous Fortune.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). Program unavailable.

207. COMMODORE—B'way at Rodney St. (384-7259). #1—*Over the Top.* #2—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *A Nightmare on Elm Street 3.*

208. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Over the Top.* #2—Through 2/26: *Alien Predators.* Beg. 2/27: *Rage of Honor.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Over the Top.* #2—*Death Before Dishonor.* #3—Through 2/26: *Alien Predators.* Beg. 2/27: *A Nightmare on Elm Street 3.* #4—Through 2/26: *Children of a Lesser God.* Beg. 2/27: *Some Kind of Wonderful.* #5—Through 2/26: *The Good Wife.* Beg. 2/27: *Rage of Honor.*

210. KENT—Coney Island Ave. nr. Ave. H. (338-3371). #1—*Platoon.* #2—*Black Widow.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. (763-3000). #1—*Radio Days.* #2—*From the Hip.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Death Before Dishonor.* #2—*Platoon.* #3—*Critical Condition.* #4—*The Golden Child.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Platoon.* #2—*Children of a Lesser God.* #3—*Star Trek IV.*

214. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Radio Days.* #2—*Black Widow.* #3—*The Good Wife.* #4—*Light of Day.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Outrageous Fortune.* #2—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *Some Kind of Wonderful.* #3—*Over the Top.* #4—*Platoon.* #5—Through 2/26: *Radio Days.* Beg. 2/27: *Hoosiers.* #6—Through 2/26: *Hannah and Her Sisters; Light of Day.* Beg. 2/27: *A Nightmare on Elm Street 3.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Platoon.* #2—Beg. 2/27: *Hoosiers.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Over the Top.* #2—*Mannequin.* #3—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *A Nightmare on Elm Street 3.* #4—Through 2/26: *Alien Predators.* Beg. 2/27: *Rage of Honor.* #5—*Platoon.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Death Before Dishonor.* #2—*Over the*

Top. #3—Beg. 2/27: *A Nightmare on Elm Street 3.* #4—Beg. 2/27: *Rage of Honor.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. (253-1110). #1—*Light of Day.* #2—*Black Widow.* #3—*Over the Top.* #4—*Platoon.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Death Before Dishonor.* #2—*Billy Galvin.* #3—*The Good Wife.* #4—*Outrageous Fortune.* #5—Through 2/26: *Mannequin.* Beg. 2/27: *A Nightmare on Elm Street 3.*

221. WALKER—18th Ave. at 64th St. (232-4500). #1—*Mannequin.* #2—Through 2/26: *Crimes of the Heart; Alien Predators.* Beg. 2/27: *Rage of Honor.* #3—*Death Before Dishonor.* #4—*Over the Top.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470) #1—*Death Before Dishonor.* #2—*Mannequin.* #3—*Over the Top.* #4—*Platoon.* #5—*Outrageous Fortune.* #6—Through 2/26: *Light of Day.* Beg. 2/27: *Rage of Honor.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040) #1—*Radio Days.* #2—*Over the Top.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711) #1—*Outrageous Fortune.* #2—Through 2/26: *A Room With a View.* Beg. 2/27: *Hoosiers.* #3—*Mannequin.* #4—Through 2/26: *The Good Wife.* Beg. 2/27: *Some Kind of Wonderful.*

303. CORONA—PLAZA—(639-7722) Beg. 2/27: *Assassination; Solarbabies.*

304. DOUGLASTON—MOVIEWORLD—(423-7200) #1—*Platoon.* #2—*Black Widow.* #3—*Outrageous Fortune.* #4—*From the Hip.* #5—*Mannequin.* #6—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.* #7—*Death Before Dishonor.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770) #1—*Platoon.* #2—*Death Before Dishonor.*

306. FLUSHING—UA QUARTET—(359-6777) #1—*Light of Day.* #2—*Platoon.* #3—Through 2/26: *Platoon.* Beg. 2/27: *Rage of Honor.* #4—*Black Widow.*

307. FLUSHING—UTOPIA—(454-2323) #1—*Outrageous Fortune.* #2—*Platoon.*

308. FOREST HILLS—CINEMART—(261-2244) #1—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27 (tent.): *The Color of Money.* #2—*A Room With a View; Lady and the Tramp.*

309. FOREST HILLS—CONTINENTAL—(544-1020) #1—Through 2/26: *From the Hip.* Beg. 2/27: *Hoosiers.* #2—*Black Widow.* #3—*Outrageous Fortune.*

310. FOREST HILLS—FOREST HILLS—(261-7866) #1—*Radio Days.* #2—*The Mission.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944) *Star Trek IV.*

312. FOREST HILLS—MIDWAY—(261-8572) #1—*Mannequin.* #2—*Over the Top.* #3—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Rage of Honor.* #4—*Light of Day.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100) #1—*Black Widow.* #2—*Outrageous Fortune.* #3—*Mannequin.* #4—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *A Nightmare on Elm Street 3.* #5—*Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800) #1—Through 2/26: *Dead of Winter.* Beg. 2/27: *Some Kind of Wonderful.* #2—*Light of Day.*

315. JACKSON HEIGHTS—COLONY—(478-6777) #1—Through 2/26: *Black Widow.* Beg. 2/27: *A Nightmare on Elm Street 3.* #2—Through 2/26: *Peggy Sue Got Married.* Beg. 2/27: *Death Before Dishonor.*

316. JACKSON HEIGHTS—JACKSON—(335-0242) #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Over the Top.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636) #1—*The Good Wife.* #2—Through 2/26: *Children of a Lesser God.* Beg. 2/27: *Some Kind of Wonderful.*

318. OZONE PARK—CROSSBAY—(848-1738) #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Over the Top.*

319. REGO PARK—LOEWS LEFRAK CITY—(699-4700) #1—*The Golden Child.* #2—*Critical Condition.* #3—*Little Shop of Horrors.*

320. ROCKAWAY PARK—SURFSIDE—(945-4632) Program unavailable.

321. SUNNYSIDE—CENTER—(784-3050) #1—*Platoon.* #2—*Outrageous Fortune.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800) #1—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *A Nightmare on Elm Street 3.* #2—Through 2/26: *Crimes of the Heart.*

401. NEW DORP—HYLAN—(351-6601) #1—*Platoon.* #2—Through 2/26: *Radio Days.* Beg. 2/27: *Some Kind of Wonderful.*

402. NEW DORP—LANE—(351-2110) Through 2/26: *A Room With a View.* Beg. 2/27: *Hoosiers.*

403. NEW DORP—RAE—(979-0444) #1—*Over the Top.* #2—Through 2/26: *Light of Day.* Beg. 2/27: *A Nightmare on Elm Street 3.* #3—Through 2/26: *The Mission.*

404. NEW DORP—RKO FOX PLAZA—(987-6800) #1—*Black Widow.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—(761-6666) #1—*Mannequin.* #2—*Over the Top.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323) #1—*Platoon.* #2—*Radio Days.*

501. BELLMORE—MOVIES—(783-7200) Through 2/26: *Dead of Winter; An American Tail.* Beg. 2/27: *Crimes of the Heart.*

502. BETHPAGE—MID-ISLAND—(796-7500) Through 2/26: *Little Shop of Horrors.*

503. EAST MEADOW—MEADOWBROOK—(731-2423) #1—*Over the Top.* #2—*Mannequin.* #3—*Black Widow.* #4—Through 2/26: *From the Hip.* Beg. 2/27: *Hoosiers.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257) #1—*Outrageous Fortune.* #2—*Mannequin.* #3—*Death Before Dishonor.* #4—Through 2/26: *Star Trek IV.* Beg. 2/27: *A Nightmare on Elm Street 3.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*Outrageous Fortune.* #2—*Platoon.* #3—Through 2/26: *The Mission.* Beg. 2/27: *Some Kind of Wonderful.* #4—*Over the Top.* #5—*Mannequin.* #6—*Light of Day.* #7—*Black Widow.* #8—*The Good Wife.*

506. GREAT NECK—SQUIRE—(466-2020) #1—*Black Widow.* #2—*Over the Top.* #3—Through 2/26: *Light of Day.* Beg. 2/27: *Some Kind of Wonderful.*

507. HEWLETT—RKO—(791-6768) Through 2/26: *The Morning After.*

508. HICKSVILLE—HICKSVILLE—(931-0749) #1—*The Good Wife.* #2—Through 2/26: *Peggy Sue Got Married.* Beg. 2/27: *Rage of Honor.*

509. HICKSVILLE—MID-PLAZA—(433-2400) #1—*Radio Days.* #2—*Black Widow.* #3—*Platoon.* #4—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Some Kind of Wonderful.* #5—Through 2/26: *From the Hip.* Beg. 2/27: *Hoosiers.* #6—*Death Before Dishonor.*

510. LAWRENCE—RKO—(371-0203) #1—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27: *A Nightmare on Elm Street 3.* #2—Through 2/26: *From the Hip.* Beg. 2/27: *Outrageous Fortune.* #3—*Over the Top.*

511. LEVITTOWN—LEVITTOWN—(731-0516) #1—Through 2/26: *The Bedroom Window.* Beg. 2/27 (tent.): *Star Trek IV.* #2—Tent.: *A Room With a View.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400) #1—*Death Before Dishonor.* #2—*Platoon.* #3—*Light of Day.* #4—*Star Trek IV.* #5—*Outrageous Fortune.* #6—*Radio Days.*

513. LONG BEACH—PARK AVENUE—(432-0576) Through 2/26: *Dead of Winter; Little Shop of Horrors.* Beg. 2/27: *From the Hip.*

514. LYNBROOK—LYNBROOK—(593-1033) #1—*Platoon.* #2—*Radio Days.* #3—*Mannequin.* #4—*Light of Day.*

515. MALVERNE—TWIN—(599-6966) #1—*A Room With a View.* #2—Through 2/26 (tent.): *The Mission.* Beg. 2/27 (tent.): *The Bedroom Window.*

516. MANHASSET—MANHASSET—(627-7887) #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Mannequin.*

517. MASSAPEQUA—PEQUA—(799-6464) *Outrageous Fortune.*

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MOVIES

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244) #1—*Over the Top.* #2—*Black Widow.* #3—*Platoon.* #4—*Mannequin.* #5—Through 2/26: *Light of Day.* Beg. 2/27: *Hoosiers.* #6—*Death Before Dishonor.* #7—*Radio Days.* #8—Through 2/26: *Alien Predators.* Beg. 2/27: *Rage of Honor.* #9—*The Good Wife.*

519. MERRICK—TWIN—(546-1270) #1—*Black Widow.* #2—*Mannequin.*

520. NEW HYDE PARK—HERRICKS—(747-0555) #1—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27: *Hoosiers.* #2—*Hannah and Her Sisters.*

521. OCEANSIDE—OCEANSIDE—(536-7565) #1—Through 2/26: *Crimes of the Heart.* #2—Through 2/26: *Critical Condition.*

522. PLAINVIEW—OLD COUNTRY—(931-4242) #1—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27: *Hoosiers.* #2—Through 2/26: *A Room With a View.* Beg. 2/27: *A Nightmare on Elm Street 3.*

523. PORT WASHINGTON—MOVIES—(944-6200) #1—*Black Widow.* #2—Through 2/26: *Over the Top.* Beg. 2/27: *Hoosiers.* #3—*Death Before Dishonor.* #4—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27: *A Nightmare on Elm Street 3.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000) Through 2/26: *Outrageous Fortune.* Beg. 2/27: *Some Kind of Wonderful.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121) #1—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *Hoosiers.* #2—*The Good Wife.*

526. ROSLYN—ROSLYN—(621-8488) #1—*Radio Days.* #2—*Hannah and Her Sisters.*

527. SYOSSET—SYOSSET—(921-5810) #1—*Mannequin.* #2—*Over the Top.* #3—*Light of Day.*

528. SYOSSET—UA CINEMA 150—(364-0700) *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100) #1—*Mannequin.* #2—*Light of Day.* #3—*Black Widow.*

530. VALLEY STREAM—SUNRISE—(825-5700) #1—*Over the Top.* #2—*Radio Days.* #3—Through 2/26: *Critical Condition.* Beg. 2/27: *Some Kind of Wonderful.* #4—*Outrageous Fortune.* #5—*The Golden Child.* #6—Through 2/26: *Dead of Winter.* Beg. 2/27: Hoosiers. #7—*Death Before Dishonor.* #8—*The Good Wife.* #9—*"Crocodile" Dundee.* #10 and #11—*Platoon.* #12—*Hannah and Her Sisters; From the Hip.*

531. WANTAGH—RKO—(781-6969) Through 2/26: *The Morning After.*

532. WESTBURY—DRIVE-IN—(334-3400) #1—Through 2/26: *Over the Top.* Beg. 2/27: *Rage of Honor.* #2—*Death Before Dishonor.* #3—Through 2/26: *Alien Predators.* Beg. 2/27 (tent.): *Hoosiers.*

533. WESTBURY—WESTBURY—(333-1911) #1—*Children of a Lesser God.* #2—Through 2/26: *The Golden Child; An American Tail.*

Suffolk County

600. BABYLON—BABYLON—(669-3399) #1—Through 2/26: *From the Hip.* Beg. 2/27: *Hoosiers.* #2—*The Good Wife.* #3—*Mannequin.*

601. BABYLON—SOUTH BAY—(587-7676) #1—*Death Before Dishonor.* #2—Through 2/26: Children of a *Lesser God.* Beg. 2/27: *Some Kind of Wonderful.* #3—*Outrageous Fortune.*

602. BAY SHORE—CINEMA—(665-1722) *Light of Day.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000) #1—*Platoon.* #2—*Over the Top.*

605. BRENTWOOD—BRENTWOOD—(273-3900) Through 2/26: *Critical Condition.* Beg. 2/27: *Little Shop of Horrors.*

606. BROOKHAVEN—MULTIPLEX—(289-8900) #1—Through 2/26: *Top Gun; Lady and the Tramp.* Beg. 2/27: *Some Kind of Wonderful.* #2—*Radio Days.* #3—*"Crocodile" Dundee.* #4—*Mannequin.* #5—*Over the Top.* #6—*Death Before Dishonor.* #7—*The Good Wife.* #8—Through 2/26: *The Mission.* Beg. 2/27: *Hoosiers.* #9—*Black Widow.* #10—*Outrageous Fortune.* #11—*The Color of Money; Hannah and Her Sisters.* #12—*Platoon.*

608. COMMACK—MULTIPLEX—(462-6953) #1—*Radio Days.* #2—*Over the Top.* #3—*Death Before Dishonor.* #4—*"Crocodile" Dundee.* #5—Through 2/26: *The Good Wife.* Beg. 2/27: *Hoosiers.* #6—*Mannequin.* #7—*Star Trek IV; Hannah and Her Sisters.* #8—*Black Widow.* #9—*Outrageous Fortune.* #10 and #11—*Platoon.* #12—Through 2/26: *From the Hip.* Beg. 2/27: *Some Kind of Wonderful.*

609. COMMACK—RKO—(499-4545) #1—*Light of Day.* #2—*Little Shop of Horrors.*

610. CORAM—PINE—(698-6442) #1—*Platoon.* #2—*Hannah and Her Sisters.* #3—Through 2/26: *Peggy Sue Got Married.* #4—*Mannequin.*

611. CORAM—THE MOVIES AT CORAM—(736-6200) #1—*Platoon.* #2—*Mannequin.* #3—*Over the Top.* #4—*Death Before Dishonor.* #5—*Black Widow.* #6—Through 2/26: *Light of Day; Lady and the Tramp.* Beg. 2/27: *Hoosiers.* #7—Through 2/26: *Outrageous Fortune; An American Tail.* Beg. 2/27: *Some Kind of Wonderful.* #8—*Outrageous Fortune.*

612. EAST HAMPTON—CINEMAS—(324-0448) #1—*Platoon.* #2—*Radio Days.* #3—*Outrageous Fortune.* #4—*Black Widow.* #5—Through 2/26: *Over the Top.* Beg. 2/27: *Some Kind of Wonderful.*

613. ELWOOD—ELWOOD—(499-7800) #1—Through 2/26: *Children of a Lesser God.* Beg. 2/27: *Some Kind of Wonderful.* #2—*A Room With a View.*

616. HUNTINGTON—RKO SHORE—(421-5200) #1—*Outrageous Fortune.* #2—*Radio Days.* #3—*Over the Top.* #4—*Mannequin.*

617. HUNTINGTON—RKO WHITMAN—(423-1300) *Platoon.*

618. ISLIP—ISLIP—(581-5200) #1—*Black Widow.* #2—*Outrageous Fortune.* #3—*Mannequin.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550) *Mannequin.*

620. LINDENHURST—LINDENHURST—(888-5400) Through 2/26: *Star Trek IV.* Beg. 2/27: *Little Shop of Horrors.*

621. MATTITUCK—MATTITUCK—(298-4405) #1—*Children of a Lesser God; Stand By Me.* #2—*Outrageous Fortune.* #3—*Platoon.* #4—*Black Widow.* #5—Through 2/26: *Crimes of the Heart.* Beg. 2/27: *Hoosiers.* #6—*Over the Top.*

623. NORTHPORT—NORTHPORT—(261-8600) Through 2/26: *From the Hip.* Beg. 2/27: *Little Shop of Horrors.*

624. OAKDALE—OAKDALE—(589-8118) Through 2/26: *Little Shop of Horrors; Lady and the Tramp.* Beg. 2/27: *The Bedroom Window.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100) #1—*The Good Wife.* #2—Through 2/26: *The Mission.* Beg. 2/27: *Rage of Honor.* #3—Through 2/26: *Crimes of the Heart; Hannah and Her Sisters.* Beg. 2/27: *Some Kind of Wonderful.* #4—*Mannequin.* #5—*Over the Top.* #6—*Death Before Dishonor.* #7—*Black Widow.* #8—*Light of Day.* #9—*Outrageous Fortune.* #10—*Radio Days.* #11—*"Crocodile" Dundee.* #12—Through 2/26: *Alien Predators; An American Tail.* Beg. 2/27: *Hoosiers.* #13—*Platoon.*

626. PATCHOGUE—TRIPLEX—(475-0601) #1—*Little Shop of Horrors.* #2—*Star Trek IV.* #3—*From the Hip.*

627. PORT JEFFERSON—MINI EAST—(928-6555) *A Room With a View.* **WEST**—Through 2/26: *Over the Top.*

628. RIVERHEAD—SUFFOLK—(727-3133) Through 2/26: *"Crocodile" Dundee.*

630. SAG HARBOR—SAG HARBOR—(725-0010) Through 2/26: *Down by Law.* Beg. 2/27: *Scene of the Crime.*

631. SAYVILLE—SAYVILLE—(589-0232) #1—*Over the Top.* #2—Through 2/26: *A Room With a View.* Beg. 2/27: *Hoosiers.* #3—*Platoon.*

633. SMITHTOWN—SMITHTOWN—(265-1551) *Outrageous Fortune.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300) #1—*Platoon.* #2—Through 2/26: *Mannequin.* Beg. 2/27: *Hoosiers.* #3—Through 2/26: *The Good Wife.* Beg. 2/27: *Some Kind of Wonderful.*

635. STONY BROOK—LOEWS—(751-2300) #1—*Platoon.* #2—*Light of Day.* #3—*Death Before Dishonor.*

636. WEST ISLIP—TWIN—(669-2626) #1—Through 2/26: *Little Shop of Horrors; The Bedroom Window.* Beg. 2/27: *Crimes of the Heart.* #2—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27: *From the Hip.* #3—*Lady and the Tramp; An American Tail.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600) #1—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.* #2—Through 2/26: *The Mission.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500) Through 2/26: *Light of Day.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300) #1—*Outrageous Fortune.* #2—*A Room With a View.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577) Through 2/26: *Black Widow.* Beg. 2/27: *Some Kind of Wonderful.*

702. BRONXVILLE—BRONXVILLE—(961-4030) #1—*Light of Day.* #2—*"Crocodile" Dundee.* #3—*Hannah and Her Sisters.*

703. GREENBURGH—CINEMA 100—(946-4680) #1—*Platoon.* #2—Through 2/26: *Light of Day.* Beg. 2/27: *Hoosiers.*

704. HARRISON—CINEMA—(835-5952) Through 2/26: *Crimes of the Heart.*

705. HARTSDALE—CINEMA—(428-2200) #1—*Over the Top.* #2—*The Good Wife.* #3—*Mannequin.* #4—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *A Nightmare on Elm Street 3.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333) #1—*Radio Days.* #2—*Over the Top.* #3—*Mannequin.* #4—*"Crocodile" Dundee.* #5—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.* #6—Through 2/26: *The Good Wife.* Beg. 2/27: *Some Kind of Wonderful.* #7—*Platoon.* #8—*Black Widow.* #9—*Outrageous Fortune.* #10—*Death Before Dishonor.*

707. LARCHMONT—PLAYHOUSE—(834-3001) *Outrageous Fortune.*

708. MAMARONECK—PLAYHOUSE—(698-2200) #1 and #2—*Platoon.* #3—*Over the Top.* #4—*Mannequin.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900) #1—Through 2/26: *Over the Top.* Beg. 2/27: *A Nightmare on Elm Street 3.* #2—Through 2/26: *Mannequin.* Beg. 2/27: *Hoosiers.* #3—*Death Before Dishonor.* #4—*Platoon.* #5—*Radio Days.*

710. MOUNT VERNON—PARKWAY—(664-3311) Through 2/26: *The Good Wife.* Beg. 2/27: *Crimes of the Heart.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100) #1—*Over the Top.* #2—Through 2/26: *Alien Predators.* Beg. 2/27: *A Nightmare on Elm Street 3.*

712. NEW ROCHELLE—TOWN—(632-9700) *Children of a Lesser God; Lady and the Tramp.*

713. OSSINING—ARCADIAN—(941-5200) #1—*Over the Top.* #2—*Death Before Dishonor.* #3—Through 2/26: *The Mission.*

714. PEEKSKILL—BEACH—(737-6262) #1—*The Good Wife.* #2—*Over the Top.* #3—*Hannah and Her Sisters.* #4—*"Crocodile" Dundee.* #5—*A Room With a View.* #6—*Blue Velvet.* #7—Through 2/26: *Little Shop of Horrors.* Beg. 2/27: *Rage of Honor.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822) #1—*Outrageous Fortune.* #2—Through 2/26: *Black Widow.* Beg. 2/27 (tent.): *Beyond Therapy.* #3—Through 2/26: *Alien Predators.* Beg. 2/27: *A Nightmare on Elm Street 3.* #4—Through 2/26: *Death Before Dishonor.* Beg. 2/27: *Some Kind of Wonderful.*

716. PELHAM—PICTURE HOUSE—(738-3160) *Mannequin.*

717. PLEASANTVILLE—ROME—(769-0720) #1—Through 2/26: *Little Shop of Horrors.* #2—Through 2/26: *Peggy Sue Got Married.*

718. RYE—RYE RIDGE—(939-8177) #1—*Radio Days.* #2—Through 2/26: *"Crocodile" Dundee.* Beg. 2/27: *Some Kind of Wonderful.*

719. SCARSDALE—FINE ARTS—(723-6699) Through 2/26: *A Room With a View.*

720. SCARSDALE—PLAZA—(725-0078) Through 2/26: *Crimes of the Heart.*

721. WHITE PLAINS—GALLERIA—(997-8198) #1—*Outrageous Fortune.* #2—Through 2/26: *The Good Wife.* Beg. 2/27: *Some Kind of Wonderful.*

722. YONKERS—CENTRAL PLAZA—(793-3232) #1—Through 2/26: *Star Trek IV.* Beg. 2/27 (tent.): *Beyond Therapy.* #2—*Outrageous Fortune.* #3—*Black Widow.* #4—*Death Before Dishonor.*

723. YONKERS—MOVIELAND—(793-0002) #1—*Platoon.* #2—*Over the Top.* #3—Through 2/26: *The Mission.* Beg. 2/27: *Hoosiers.* #4—*Radio Days.* #5—Through 2/26: *Blue Velvet.* Beg. 2/27: *Some Kind of Wonderful.* #6—*Mannequin.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500) #1—*Platoon.* #2—*Radio Days.* #3—*Light of Day.* #4—*Over the Top.* #5—Through 2/26: *From the Hip.* Beg. 2/27: *Hoosiers.* #6—*The Good Wife.* #7—*Mannequin.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850) #1—Through 2/26: *Stand By Me.* #2—Through 2/26: *The Color of Money.*

Rockland County

752. NANUET—MALL—(623-6336) *Over the Top.*

753. NANUET—ROUTE 59—(623-3355) *Black Widow.*

754. NANUET—RKO MOVIES—(623-0211) #1—*Outrageous Fortune.* #2—*Light of Day.* #3—*The Good Wife.* #4—Through 2/26: *Dead of Winter.* Beg. 2/27: *A Nightmare on Elm Street 3.* #5—*Platoon.*

755. NEW CITY—TOWN—(634-5100) #1—Through 2/26: *Black Widow.* Beg. 2/27: *Hoosiers.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—(634-8200) #1—*Mannequin.* #2—*Over the Top.*

757. NYACK—CINEMA EAST—(358-6631) *Radio Days.*

759. PEARL RIVER—CENTRAL—(735-2530) #1—*Mannequin.* #2—*Light of Day.* #3—*Hannah and Her Sisters.*

760. PEARL RIVER—PEARL RIVER—(735-6500) *Outrageous Fortune; Lady and the Tramp.*

761. SPRING VALLEY—CINEMA 45—(352-1445) *Platoon.*

762. SPRING VALLEY—PIX—(425-6902) #1—*Mannequin.* #2—Through 2/26: *Stand By Me.* Beg. 2/27: *Some Kind of Wonderful.*

763. STONY POINT—9 W CINEMA—(942-0303) *Star Trek IV; An American Tail.*

764. SUFFERN—LAFAYETTE—(357-6030) *From the Hip.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070) #1—*Platoon.* #2—*Radio Days.*

801. DANBURY—CINE—(743-2200) #1—*Outrageous Fortune.* #2—*Hannah and Her Sisters.* #3—Through 2/26: *Children of a Lesser God.* Beg. 2/27: *Some Kind of Wonderful.*

802. DANBURY—CINEMA—(748-2923) #1—*Mannequin.* #2—*Black Widow.*

803. DANBURY—PALACE—(748-7496) #1—*Over the Top.* #2—*Blue Velvet.* #3—Through 2/26: *The Good Wife.* Beg. 2/27: *Hoosiers.*

805. FAIRFIELD—COMMUNITY—(255-6555) #1—*Black Widow.* #2—*Mannequin.*

806. FAIRFIELD—COUNTY—(334-1411) *Platoon.*

807. GREENWICH—CINEMA—(869-6030) #1—*Platoon.* #2—*Radio Days.*

808. GREENWICH—PLAZA—(869-4030) #1—*Children of a Lesser God.* #2—Through 2/26: *Peggy Sue Got Married.* Beg. 2/27: *Some Kind of Wonderful.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—(966-0600) #1—*Light of Day.* #2—*Outrageous Fortune.*

810. NORWALK—CINEMA—(838-4504) #1—Through 2/26: *Light of Day.* Beg. 2/27: *Hoosiers.* #2—*Black Widow.*

811. NORWALK—NORWALK—(866-9202) *Over the Top.*

812. RIDGEFIELD—CINEMA—(438-3338) Program unavailable.

813. SOUTH NORWALK—SONO—(866-9202) 2/24–26: *Caravaggio.* Beg. 2/27: *A Room With a View.*

814. SPRINGDALE—STATE—(325-0250) Through 2/26: *Star Trek IV; Little Shop of Horrors.*

815. STAMFORD—AVON—(324-9205) #1—*Over the Top.* #2—*The Good Wife.*

816. STAMFORD—CINEMA—(324-3100) #1—*Outrageous Fortune.* #2—*Black Widow.* #3—Through 2/26: *Blue Velvet.* Beg. 2/27: *Hoosiers.*

817. STAMFORD—RIDGEWAY—(323-5000) #1—*Mannequin.* #2—*Hannah and Her Sisters.*

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818. TRUMBULL—TRANS-LUX—(374-0462) #1—*Outrageous Fortune.* #2—*Over the Top.* #3—Through 2/26: *Light of Day.* Beg. 2/27: *Some Kind of Wonderful.*

819. WESTPORT—FINE ARTS—(227-3324) #1—*Radio Days.* #2—Through 2/26: *Crimes of the Heart.* Beg. 2/27: *Some Kind of Wonderful.* #3—(227-9619) *Platoon.* #4—(226-6666) *Mannequin.*

820. WESTPORT—POST—(227-0500) *Outrageous Fortune.*

821. WILTON—CINEMA—(762-5678) *Outrageous Fortune.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873) #1—*Platoon.* #2—*Over the Top.* #3—Through 2/26: *Little Shop of Horrors.* Beg. 2/27: *Hoosiers.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100) #1—*Outrageous Fortune.* #2—Through 2/26: *Black Widow.* Beg. 2/27: *A Nightmare on Elm Street 3.*

902. JERSEY CITY—STATE—(653-5200) #1—*Over the Top.* #2—*Platoon.* #3—Through 2/26: *Alien Predators.* Beg. 2/27: *Rage of Honor.* #4—*Mannequin.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200) #1—*Death Before Dishonor.* #2—*Over the Top.* #3—*The Good Wife.* #4—*Children of a Lesser God.* #5—*Mannequin.* #6—*Radio Days.* #7—*Black Widow.* #8—*Light of Day.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161) #1—*Star Trek IV.* #2—*Platoon.* #3—*Hannah and Her Sisters.* #4—*Outrageous Fortune.* #5—*The Golden Child.* #6—*From the Hip.*

906. WEST NEW YORK—MAYFAIR—(865-2010) Through 2/26: *Little Shop of Horrors; Deadtime Stories.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900) *Death Before Dishonor.*

911. BLOOMFIELD—RKO ROYAL—(748-3555) #1—Through 2/26: *Critical Condition; Alien Predators.* #2—*Over the Top.*

912. CEDAR GROVE—CINEMA 23—(239-1462) *Mannequin.*

913. IRVINGTON—CASTLE—(372-9324) #1—Through 2/26: *Death Before Dishonor; Alien Predators.* Beg. 2/27: *A Nightmare on Elm Street 3; Quiet Cool.* #2—Through 2/26: *Critical Condition.* Beg. 2/27: *Rage of Honor; 9 Deaths of the Ninja.*

914. LIVINGSTON—COLONY—(992-0800) *Outrageous Fortune.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100) *Outrageous Fortune.*

916. MILLBURN—RKO—(376-0800) #1—*Platoon.* #2—*Black Widow.*

917. MONTCLAIR—CLARIDGE—(746-5564) #1—*Radio Days.* #2—*Outrageous Fortune.* #3—Through 2/26: *Dead of Winter.* Beg. 2/27: *Hoosiers.*

918. MONTCLAIR—WELLMONT—(783-9500) #1—*"Crocodile" Dundee.* #2—*The Golden Child.* #3—*Lady and the Tramp.*

919. NUTLEY—FRANKLIN—(667-1777) #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 2/26: *The Good Wife.* Beg. 2/27: *Hoosiers.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455) #1—*Platoon.* #2—*Light of Day.* #3—*Black Widow.*

921. WEST ORANGE—ESSEX GREEN—(731-7755) #1—Through 2/26: *The Mission.* Beg. 2/27: *Some Kind of Wonderful.* #2—*Over the Top.* #3—*Mannequin.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888) *"Crocodile" Dundee.*

931. CRANFORD—RKO—(276-9120) #1—*A Room With a View.* #2—*The Good Wife.*

932. ELIZABETH—ELMORA—(352-3483) *Little Shop of Horrors.*

933. LINDEN—QUAD—(925-9787) #1—*Platoon.* #2—*Black Widow.* #3—*Mannequin.* #4—Through 2/26: *"Crocodile" Dundee; Light of Day.* Beg. 2/27: *Hoosiers.* #5—*Lady and the Tramp.*

934. UNION—FIVE POINTS—(964-3466) #1—*Over the Top.* #2—*Death Before Dishonor.*

935. UNION—LOST PICTURE SHOW—(964-4497) *Hannah and Her Sisters.*

936. UNION—RKO—(686-4373) #1—Through 2/26: *Outrageous Fortune.* Beg. 2/27: *A Nightmare on Elm Street 3.* #2—Through 2/26: *Crimes of the Heart.* Beg. 2/27: *Some Kind of Wonderful.*

937. WESTFIELD—RIALTO—(232-1288) #1—*Radio Days.* #2—*Mannequin.* #3—*Light of Day.*

938. WESTFIELD—TWIN—(654-4720) #1—*Platoon.* #2—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.* #3—Through 2/26: *Little Shop of Horrors.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600) #1—Through 2/26: *From the Hip.* Beg. 2/27: *Hoosiers.* #2—Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *A Nightmare on Elm Street 3.* #3—Through 2/26: *Little Shop of Horrors.*

951. CLOSTER—CLOSTER—(768-8800) Through 2/26: *The Good Wife.* Beg. 2/27: *Some Kind of Wonderful.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660) #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Radio Days.* #4—*Death Before Dishonor.*

953. EMERSON—TOWN—(261-1000) #1—Through 2/26: *Light of Day.* #2—*Black Widow.*

954. FAIR LAWN—HYWAY—(796-1717) #1—Through 2/26: *Alien Predators.* Beg. 2/27: *Rage of Honor.* #2—*Hannah and Her Sisters.*

955. FAIRVIEW—TWIN—(941-2424) #1—Through 2/26: *Dead of Winter.* #2—Through 2/26: *Light of Day.*

956. FORT LEE—LINWOOD—(944-6900) #1—*Mannequin.* #2—*Over the Top.*

957. FORT LEE—SHARON—(224-0202) Through 2/26: *A Room With a View; Hannah and Her Sisters.*

958. OAKLAND—TWIN—(337-4478) #1—*Over the Top.* #2—Program unavailable.

959. PARAMUS—CINEMA 35—(845-5070) *From the Hip.*

961. PARAMUS—RKO BERGEN MALL—(845-4449) Through 2/26: *Hannah and Her Sisters.* Beg. 2/27: *Hoosiers.*

962. PARAMUS—RKO ROUTE 4—(487-7909) #1—*Platoon.* #2—Through 2/26: *Children of a Lesser God.* Beg. 2/27: *Judgment in Stone.* #3—*The Mission.* #4—Through 2/26: *Mannequin.* Beg. 2/27: *Some Kind of Wonderful.* #5—Through 2/26: *Light of Day.* Beg. 2/27: *A Nightmare on Elm Street 3.* #6—*Outrageous Fortune.* #7—*Black Widow.* #8—Through 2/26: *Dead of Winter.* Beg. 2/27: *Beyond Therapy.* #9—*A Room With a View.* #10—*Radio Days.*

963. PARAMUS—RKO ROUTE 17—(843-3830) #1—*Death Before Dishonor.* #2—*The Good Wife.* #3—*Over the Top.*

964. RAMSEY—CINEMA—(825-2090) *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—(327-0153) Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617) Through 2/26: *Little Shop of Horrors; Lady and the Tramp.*

967. RIDGEWOOD—RKO WARNER—(444-1234) #1—*Outrageous Fortune.* #2—Through 2/26: *Black Widow.* Beg. 2/27: *Some Kind of Wonderful.* #3—Through 2/26: *Light of Day.* Beg. 2/27: *A Nightmare on Elm Street 3.* #4—*A Room With a View.*

968. RUTHERFORD—WILLIAMS CENTER—(933-3700) #1—Through 2/26: *Little Shop of Horrors.* #2—Through 2/26: *The Golden Child; An American Tail.*

969. TEANECK—MOVIE CITY—(836-3334) #1—*The Decline of the American Empire.* #2—*"Crocodile" Dundee.* #3—*Crimes of the Heart.* #4—Through 2/26: *From the Hip.* #5—*Lady and the Tramp; An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221) #1—*"Crocodile" Dundee.* #2—*Death Before Dishonor.* #3—Program unavailable.

971. WESTWOOD—PASCACK—(664-3200) #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Mannequin.* #4—*Over the Top.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ALPINE FIRE—(1 hr. 57 min.; 1985) In Swiss-German, Eng. subtitles. A bizarre family conflict arises in this Swiss drama about an intense brother-sister relationship among farmers living in the Alps. With Thomas Nock and Johanna Lier. Written and directed by Fredi Murer. R. **82**

THE BEDROOM WINDOW—(1 hr. 51 min.; 1987) A scary but mechanical and second-rate neo-Hitchcock thriller. Isabelle Huppert, having an adulterous affair with wide-eyed, schmucky Steve Guttenberg, witnesses an attempted murder from Steve's bedroom. Trying to grandstand for his icy *amour*, Steve tells the cops *he* witnessed the assault. Soon the police suspect him, and he's following the pasty-faced psychotic killer all over Baltimore in order to prove his innocence. The director, Curtis Hanson, knows how to build excitement, but his work shares none of Hitchcock's amused gravity or sense of design. Part of Hanson's problem is that he doesn't satisfy our common-sense skepticism about the plot—he doesn't tease us (as Hitchcock would) out of our disbelief. Elizabeth McGovern, as one of the killer's prospective victims, gives a surprisingly tough performance. (Feb. 2, 1987) R. **39, 60, 65, 511, 515, 624, 636**

ETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg (Jean-Hugues Anglades), a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg, awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **7, 54**

EYOND THERAPY—(1 hr. 33 min.; 1987) Reviewed in this issue. R. **5, 40, 200, 715, 722, 962**

ILLY GALVIN—(1 hr. 35 min.; 1987) A father-son drama set among the working-class Irish of Boston. With Karl Malden, Lenny Von Dohlen, Joyce Van Patten, and Toni Kalem. Written and directed by John Gray. PG. **20, 220**

BLACK WIDOW—(1 hr. 40 min.; 1987) A drab, hardworking federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. The glue holding the story together is the investigator's secret envy of the sexually overpowering murderess. In a very deluxe Hawaii, both women, sisters under the skin, wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, and one wishes the picture had worked better. *Black Widow* is neither scary nor violent (and in truth, a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). Theresa Russell's nympho killer seems way out of place in a movie shaped by contemporary feminist attitudes. But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and a pathetically trusting Nicol Williamson as two of the victims. (Feb. 16, 1987) R. **20, 24, 33, 44, 84, 102, 112, 203, 210, 214, 219, 304, 306, 309, 313, 315, 404, 503, 505, 506, 509, 518, 519, 523, 529, 606, 608, 611, 612, 618, 621, 625, 701, 706, 715, 722, 753, 755, 802, 805, 810, 816, 901, 903, 916, 920, 933, 953, 962, 967**

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 88, 714, 723, 803, 816**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **36, 85, 88, 209, 213, 317, 533, 601, 613, 621, 712, 801, 808, 903, 962**

COME AND SEE—(2 hr. 22 min.; 1985) In Russian, Eng. subtitles. An unimaginative, all-but-inarticulate farm boy, about fourteen, is wrested from his parents by Russian partisans during the German invasion and suffers the extreme terrors and dislocations of war. The film culminates in a catastrophe: In the village of Perekhody, as the boy watches, the Wehrmacht and the S.S. herd hundreds of people into a large barn and burn them to death. The director, Elem Klimov, is a liberal who has had troubles with the Soviet authorities in the past, but this film, a fantasia of fascist atrocities, couldn't be more acceptable in its subject matter. *Come and See* has some extremely powerful sequences, but much of it is an intolerable mess. Klimov goes in for shock effects and weird ellipses—the movie has little shot-by-shot continuity. Since he's clearly some sort of artist, one finds it hard to interpret the crudity of this movie. Were the Soviets so scarred by the war that after 40 years they still feel as if the conflict had ended yesterday? Or is righteous propaganda—in Klimov's words, "the wrath which is just and humane"—the natural mode of Soviet art, forever and ever? (Feb. 23, 1987) **4**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to each other without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 201, 203, 221, 400, 501, 521, 621, 625, 636, 704, 710, 720, 808, 819, 936, 969**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **36, 112, 308, 510, 520, 522, 523, 530, 606, 608, 625, 628, 636, 702, 706, 714, 718, 918, 930, 933, 969, 970**

DEAD OF WINTER—(1 hr. 40 min.; 1987) An on-the-cheap thriller shot by Arthur Penn in Canada that might have been fun if it were truly funny or scary. There's a small amount of pleasure, of course, in renewing one's acquaintance with so grizzled a B-movie convention as a terrified woman held in a secluded house by polite, sinister jailers (Roddy McDowall is particularly amusing as an extremely neat and solicitous sadist). And Mary Steenburgen does well playing different roles in which her personality changes along with her hairstyle. But that's about it, as far as pleasure goes, and after a while, you're sitting around waiting for the chief villain to fall into a large iron bear trap. Avoid. (Feb. 23, 1987) R. **64, 80, 101, 314, 501, 513, 530, 754, 917, 955, 962**

DEATH BEFORE DISHONOR—(1 hr. 36 min.; 1987) The adventures of a special anti-terrorist unit of the U.S. Marines. With Fred Dryer, Brian Keith, Joanna Pacula, and Paul Winfield. Dir. Terry Leonard. R. **3, 34, 67, 69, 88, 89, 90, 100, 104, 105, 108, 109, 112, 204, 207, 209, 212, 215, 217, 218, 220, 221, 300, 304, 305, 313, 315, 400, 504, 509, 512, 518, 523, 525, 530, 532, 601, 606, 608, 611, 625, 635, 705, 706, 709, 713, 715, 722, 903, 910, 913, 934, 952, 963, 970**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is all showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **53, 87, 969**

DUET FOR ONE—(1 hr. 47 min.; 1986) Julie Andrews stars as a concert violinist at the peak of her career who contracts multiple sclerosis. With Alan Bates, Max von Sydow, and Rupert Everett. Screenplay by Tom Kempinski, Jeremy Lipp, and Andrei Konchalovsky, based on Kempinski's play. Dir. Konchalóvsky. R. **54**

EAT AND RUN—(1 hr. 25 min.; 1987) A comedy about a 400-pound Martian that arrives in New York and will eat only people of Italian descent. With Ron Silver, Sharon Schlarth, and R. L. Ryan. Screenplay by Stan and Christopher Hart. Dir. Christopher Hart. R. **5**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) Reviewed in this issue. PG. **52**

FACES OF WOMEN—(1 hr. 45 min.; 1985) In French and native African languages, Eng. subtitles. A film from the Ivory Coast, mixing comedy, music and dance, and eroticism, that tells the story of two women—a young village wife who wants to make her husband jealous, and a middle-aged businesswoman confronting the obstacles of a patriarchal society. Dir. Désiré Ecaré. **81**

FROM THE HIP—(1 hr. 51 min.; 1987) After such movies as *Tribute, Porky's, Porky's II, Rhinestone,* and *Turk 182!,* director Bob Clark has proved that he is the absolute master of roughhouse, caricature, rant, bullshit, and all the other styles and varieties of excess. This time Clark makes a burlesque out of the legal system. Judd Nelson is the eager young Boston attorney whose grandstanding tricks turn the legal profession on its ear. But then he defends a psycho killer (John Hurt) and the movie turns Serious. The nonsense is entertaining enough, and, as always, there's a dark, painful suspense in John Hurt's acting. With Elizabeth Perkins. (Feb. 16, 1987) PG. **25, 67, 211, 304, 309, 503, 509, 510, 513, 530, 600, 608, 623, 626, 636, 724, 764, 904, 950, 959, 969**

★ **THE GOOD FATHER**—(1 hr. 30 min.; 1986) Anthony Hopkins has his best movie role yet—Bill Hooper, a London publishing executive who has split up with his wife and who is convinced that feminism has turned women against their husbands. "Bloody *bitch!*" is his constant refrain, applied across the board to all women. When he meets Roger Miles (Jim Broadbent), a large, jolly man given to sudden weeping fits, his anger crystallizes. Bill goads Roger into starting a court case aginst *his* wife, who has left and is threatening to pack off to Australia with their child and her lover, a woman. With the aid of a clever, swinish lawyer (Simon Callow), Bill has his revenge against women, though the revenge goes further than either husband had wanted. *The Good Father,* written by playwright Christopher Hampton (from a novel by Peter Prince), is a study in self-hatred and self-deception. The filmmakers have pulled off an Ibsen-like feat—the displacement of one man's obsession onto another's life—and the results are complex and fascinating. The picture goes deeper into the new male anger against women than anything else in movies. Dir. Mike Newell. (Feb. 23, 1987) R. **45**

THE GOOD WIFE—(1 hr. 37 min.; 1986) The drama of a young married woman's sensual awakening, set in the Australian countryside in 1939. With Rachel Ward, Bryan Brown, Steven Vidler, and Sam Neill. Written by Peter Kenna. Dir. Ken Cameron. R. **11, 39, 85, 112, 209, 214, 220, 302, 317, 505, 508, 518, 525, 530, 600, 606, 608, 625, 634, 705, 706, 710, 714, 721, 724, 754, 803, 815, 903, 919, 931, 951, 963**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min.; 1986) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The story follows the life of a large Manhattan family over a two-year period, but the real matter of the movie is the search for what is good, solid, and genuine in life. Gentle, selfless Hannah (Mia Farrow), a retired actress and a mother, is the central figure. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, detects nonexistent slights and insults; Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a hypochondriac TV producer undergoing a spiritual crisis. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 42, 46, 87, 101, 200, 202, 215, 304, 312, 509, 520, 526, 530, 606, 608, 610, 625, 637, 702, 706, 714, 759, 801, 817, 904, 935, 938, 950, 954, 957, 961**

HOOSIERS—(1 hr. 53 min.; 1986) Reviewed in this issue. PG. **39, 60, 65, 109, 112, 200, 202, 204, 215, 216, 302, 304, 309, 402, 503, 509, 518, 520, 522, 523, 525, 530, 532, 600, 606, 608, 611, 621, 625, 631, 634, 637, 703, 706, 709, 723, 724, 755, 803, 810, 816, 900, 917, 919, 933, 938, 950, 961**

HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Dir. Suzana Amaral. **11**

THE LEGEND OF SURAM FORTRESS—(1 hr. 30 min.; 1985) In Georgian, Eng. subtitles. Based on a Georgian legend, this is the first film from Sergei Paradjanov (co-dir. Dodo Abashidze) since *The Color of Pomegranates* (1969); he was imprisoned during the seventies on obscure charges that most likely had to do with his homosexuality. Playing with *Snapshots* (19 min.; 1984), by Stanislav Sokolov. **1**

LIGHT OF DAY—(1 hr. 47 min.; 1987) Reviewed in this issue. PG-13. **7, 30, 60, 68, 106, 200, 214, 215, 219, 300, 306, 312, 314, 403, 505, 506, 512, 514, 518, 527, 529, 602, 609, 611, 625, 635, 638, 702, 703, 724, 754, 759, 809, 810, 818, 903, 920, 933, 937, 953, 955, 962, 967**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie-cum-musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **10, 35, 61, 109, 112, 200, 319, 502, 513, 605, 609, 620, 623, 624, 626, 636, 714, 717, 814, 900, 905, 906, 932, 938, 950, 966, 968**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Written by Michael Gottlieb and Edward Rugoff. Dir. Gottlieb. PG. **21, 30, 47, 66, 85, 106, 111, 112, 217, 220, 221, 300, 302, 304, 312, 313, 405, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 616, 618, 619, 625, 634, 705, 706, 708, 709, 716, 723, 724, 756, 759, 762, 802, 805, 817, 819, 902, 903, 912, 921, 933, 937, 956, 962, 971**

MENAGE—(1 hr. 24 min.; 1986) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (Nov. 10, 1986) PG. **7, 33, 51, 88, 310, 403, 505, 515, 606, 625, 637, 713, 723, 921, 962**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (Feb. 2, 1987) PG. **63**

A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, Craig Wasson, and John Saxon. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **3, 36, 67, 69, 88, 89, 90, 91, 100, 104, 207, 209, 215, 217, 218, 220, 313, 315, 400, 403, 504, 510, 522, 523, 705, 709, 711, 715, 754, 901, 913, 936, 950, 962, 967**

ONE WOMAN OR TWO—(1 hr. 37 min.; 1985) In French, Eng. subtitles. Reviewed in this issue. PG-13. **49**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Looking like an aerobicized bean pole, Long is a high-minded student actress, a solemn, frustrated acting snob. She applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Bette Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph and shaped by TV-executives' assumptions about the audience's attention span. Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (Feb. 9, 1987) R. **20, 22, 41, 52, 101, 102, 106, 110, 112, 200, 202, 204, 215, 220, 300, 302, 304, 307, 309, 313, 316, 318, 321, 404, 504, 505, 510, 512, 516, 517, 524, 528, 530, 601, 606, 608, 611, 612, 616, 618, 621, 625, 633, 700, 706, 707, 715, 721, 722, 754, 755, 760, 801, 809, 816, 818, 820, 821, 901, 904, 914, 915, 917, 919, 936, 952, 962, 964, 967, 971**

OVER THE TOP—(1 hr. 32 min.; 1987) Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope for a better life lies in competitive arm wrestling. With Robert Loggia, Susan Blakely, Rick Zumwalt, and David Mendenhall. Dir. Menahem Golan. PG. **6, 33, 51, 68, 85, 89, 100, 101, 103, 105, 106, 107, 111, 112, 204, 207, 208, 209, 215, 217, 218, 219, 221, 300, 301, 312, 316, 318, 403, 405, 503, 505, 506, 510, 518, 523, 527, 530, 532, 603, 606, 606, 608, 611, 612, 616, 621, 625, 627, 631, 705, 706, 708, 709, 711, 713, 714, 723, 724, 752, 756, 803, 811, 815, 818, 900, 902, 903, 911, 921, 934, 956, 958, 963, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, facing North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a leve of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **25, 31, 62, 85, 89, 103, 108, 109, 112, 200, 210, 212, 213, 215, 216, 217, 219, 300, 304, 305, 306, 307, 313, 316, 318, 321, 401, 500, 505, 509, 512, 514, 516, 518, 530, 603, 606, 608, 610, 611, 612, 617, 621, 625, 631, 634, 635, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 819, 900, 902, 904, 916, 919, 920, 933, 938, 952, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a dowdy Rockaway house, and a number of "glamorous" radio announcers, performers, and personalities enjoying the high life on the air and at creamy-walled nightclubs. The distance between the shabby neighborhood Jews and the celebrity swells (in general, a bunch of no-talent con artists) is bridged by radio's music and gab. We get a series of brief vignettes held together only by some vague connection to broadcasting. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (Feb. 9, 1987) PG. **25, 62, 85, 110, 112, 200, 211, 214, 215, 301, 310, 401, 500, 509, 512, 514, 518, 526, 530, 606, 608, 612, 616, 625, 706, 709, 718, 723, 724, 757, 800, 807, 819, 903, 917, 937, 952, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 200, 302, 308, 402, 511, 515, 522, 613, 627, 631, 700, 714, 719, 813, 931, 957, 962, 967**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **50**

SCENE OF THE CRIME—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (Feb. 2, 1987) **81, 630**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) A high-school student with limited finances wants to be an artist—but works in a garage—and falls for a girl whom wealthier boys are after as well. With Eric Stoltz, Mary Stuart Masterson, Craig Sheffer, and Lea Thompson. Written by John Hughes. Dir. Howard Deutch. PG-13. **25, 67, 80, 102, 112, 203, 209, 215, 302, 314, 317, 401, 505, 506, 509, 524, 530, 601, 606, 608, 611, 612, 613, 625, 634, 701, 706, 715, 718, 721, 723, 762, 801, 808, 818, 819, 921, 936, 951, 962, 967**

SQUARE DANCE—(1 hr. 52 min.; 1987) The coming-of-age drama of an independent young girl who leaves her grandfather, who has raised her in the country, to live with her mother, a loose-living beautician. With Jane Alexander, Rob Lowe, Jason Robards, and Winona Ryder. Screenplay by Alan Hines, based on his novel. Dir. Dan Petrie. PG-13. **48**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the typical day of five women in a contemporary Manhattan brothel—the work, the camaraderie, the fantasies and realities of their workaday world. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **45**

REVIVALS

ALPHAVILLE—(1 hr. 40 min.; 1965) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. **2**

ARTHUR—(1 hr. 37 min.; 1981) In his first and last directorial effort, Steve Gordon revived the giddy conventions of thirties screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, John Gielgud is his superbly contemptuous butler, Liza Minnelli the working-class girl he pursues, and Jill Eikenberry his upper-class fiancée. The movie's true love relationship is between Moore and Gielgud, and their routines are marvelous. **83**

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. **2**

THE HUSTLER—(2 hr. 15 min.; 1961) Robert Rossen's great emotional melodrama about a young pool hustler (Paul Newman) who falls into the hands of a corrupt gambler (George C. Scott). The movie has its downbeat, black-and-white, hardboiled side and also a florid tone that may remind you of fifties theater (i.e., Tennessee Williams and William Inge). With Jackie Gleason as the legendary Minnesota Fats. A richer film than the recent sequel, *The Color of Money*. **9**

MY LIFE TO LIVE—(1 hr. 20 min.; 1962) In French, Eng. subtitles. Jean-Luc Godard's film about a young woman who slips into prostitution is a kind of philosophical comedy—infuriating, but continuously provoking and interesting. Anna Karina stars. **2**

PICNIC AT HANGING ROCK—(1 hr. 50 min.; 1975) An atmospheric Australian mystery from Peter Weir. While a group of girls from a turn-of-the-century boarding school are on an outing, three of them, together with a spooky teacher, disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, and the ineffable. With Rachel Roberts. **9**

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min.; 1985) Woody Allen's Depression-era comedy about illusion and romance, with Mia Farrow as a movie-obsessed waitress. While she's watching a swank comedy one night, the dashing hero (Jeff Daniels) steps down off the screen and sweeps her away. Later, when the self-absorbed Hollywood actor who plays the hero also shows up, Farrow falls for him, too, and the joke of ordinariness is redoubled. All this drabness gets a little sad; the movie self-servingly implies that fantasy is the only thing that won't let you down. **86**

REBEL WITHOUT A CAUSE—(1 hr. 51 min.; 1955) Adolescent dissatisfaction brought to a boiling heat by Nicholas Ray. The cast became legendary: James Dean, Natalie Wood, Sal Mineo, etc. It defines the youth culture of the fifties better than anything else. **8**

SMASH PALACE—(1 hr. 40 min.; 1981) A moderately interesting film from New Zealand about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and the exquisite woman who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch, it's hard to get emotionally involved in their troubles, and the movie could have profited mightily from some lively talk, color, and wit. Dir. Roger Donaldson. **9**

SUDDENLY, LAST SUMMER—(1 hr. 54 min.; 1959) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst, but Elizabeth Taylor is so beautiful, it doesn't matter that she isn't very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **8**

THAT'S DANCING!—(1 hr. 45 min.; 1985) A pleasant compilation of dance sequences from throughout the history of film. Moviegoers curious to see the kind of glory Coppola missed in *The Cotton Club* should catch the amazing tap-dance duet by the Nicholas Brothers. Introduced by Gene Kelly, Ray Bolger, Liza Minnelli, Sammy Davis Jr., and Mikhail Baryshnikov. Dir. Jack Haley Jr. **83**

TO CATCH A THIEF—(1 hr. 37 min.; 1955) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **86**

TWO FOR THE ROAD—(1 hr. 53 min.; 1967) Frederic Raphael's pinprick screenplay and Stanley Donen's lively direction embellish what might have been a dreary idea for a comedy—the portrait of a seemingly perfect marriage in the various stages of its disintegration. Some people love this movie in a very special, intimate way. With Audrey Hepburn and an overbearing (and probably miscast) Albert Finney. **9**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, February 25

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a beach in the last days of summer; directed by Carole Rothman. The cast includes Rosemary Murphy, Timothy Daly, Heather MacRae, Addison Powell, Jonas Arby, Annette Bening, Jean DeBaer, and Ronald Guttman. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previewing now prior to an early March opening. $27 for all preview performances except Sat. at 8, $30. From opening, $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

DEATH AND THE KING'S HORSEMAN—Nobel Prize winner Wole Soyinka's play (which he also directs) about a Nigerian tribe which is tragically disturbed by an Englishman's interference with their native customs. Earle Hyman and Trazana Beverley are among the 33 actors, singers, dancers, and drummers in the company. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 2, $30; through 4/15. Previewing now prior to a 3/1 opening. **Vivian Beaumont** at Lincoln Center, 150 W. 65th St. (239-6277). All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Kenneth Ard are featured in the long-awaited musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars, and the director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. Previewing now prior to a 3/5 opening. **Gershwin,** 51st St. west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

Friday, February 27

SOUTH PACIFIC—New York City Opera's musical-comedy season previews 2/27 at 8, and 2/28 at 2, and premieres 2/28 at 8. A revival of the Oscar Hammerstein II–Joshua Logan production, adapted from James A. Michener's *Tales of the South Pacific;* directed by Gerald Freedman. Paul Gemignani conducts the City Opera orchestra. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater,** Lincoln Center, 65th and Broadway (870-5633). 2 hr. 30 min. All major credit cards. **IRLS**

Saturday, February 28

LES MISERABLES—The British musical, based on the Victor Hugo novel, book and music by Alain Boublil and Claude-Michel Schonberg, lyrics by Herbert Kretzmer; directed by Trevor Nunn and John Caird. Featuring Colm Wilkinson (as Jean Valjean), Michael Maguire, and Terrence Mann. Story is of a fugitive pitted against a cruel and self-righteous police inspector *in a life-long struggle to evade capture. Mon.* through Sat. at 8, Sat. at 2; $30 to $47.50. Previews start 2/28 prior to a 3/12 opening. (200 tickets at $16 are available Mon. through Thu. when valid student I.D. is shown at box office.) **Broadway Theatre,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. With Brian L. Green, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $37.50; Sat. at 2, $25 to $35; Wed. at 2, $20 to $30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wednesday matinees at 2 ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. **Imperial,** 249 W. 45th St. (239-6200). 2 hr. 15 min. ● All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **Majestic,** 247 W. 44th St. (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tue. through Thu. at 8, Wed. and Sat. at 2, $25 to $35, Fri. and Sat. at 8, Sun. at 3, $27.50 to $37.50. **Plymouth,** 236 W. 45th St. (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. With James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in a one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $28.50. **Brooks Atkinson,** 256 W. 47th St. (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th St. and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised b Kenneth Tynan. Among the famous and talented authors and composers who have contributed materia are Jules Feiffer, John Lennon, Leonard Melfi, Rober Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Marg Sappington; directed by Jacques Levy. Mon. throug Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 an 7; $35 to $45. **Edison,** 240 W. 47th St. (302-2302). hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Marilu Henne star in Andrew Bergman's comedy, directed by Mik

Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22.50 to $32.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore,** 261 W. 47th St. (582-5340). 2 hr. 10 min. All major credit cards.

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $40. **John Golden,** 252 W. 45th St. (239-6200). 2 hr. 10 min. All *major credit cards.* **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving A. Lee, Celia Tackaberry. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $30 to $45. **Minskoff,** 45th St. and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Mon. through Thu. at 8, $30 to $38, Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, $27.50 to $32.50, Sun. at 3, $27.50 to $32.50. **Music Box,** 239 W. 45th St. (239-6200). 2 hr. All major credit cards.

OFF BROADWAY

HE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through March. **Royal Court,** 301 W. 55th St. (956-3500).

LUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft,** 99 University Pl. (228-0056).

AST ME DOWN: THE TRAGEDY OF BOOKER T. WASHINGTON—Eldon Bullock stars in Joseph Holland's play, set between 1881 and 1901 on the campus of Tuskegee Institute (founded by Washington). Tue. through Sat. at 8, Sat. and Sun. at 3, Wed. at 11 a.m.; $10 to $15. **Theatre Four,** 424 W. 55th St. (246-8545).

LEVELAND AND HALF-WAY BACK—Keith Reddin, Julie Garfield, Cynthia Nixon, Bruce MacVittie, Rebecca Nelson, and Lola Pashalinski in Leslie Lyles's play about runaways from a residence for delinquents who set out for Cleveland; directed by James Hammerstein. Tue. through Sat. at 8, Sun. at 3; $14 to $16; through 3/1. **Ensemble Studio,** 549 W. 52nd St. (247-3405).

IE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson through 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade,** Broadway and 76th St. (580-1313).

INGER: MEMORY!—A double bill of Arthur Miller one-act plays: 1. Kenneth McMillan, James Tolkan, and Karron Graves are the stars of *Clara,* which focuses on a man's coming to terms with his daughter's murder; 2. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two elderly people. Tue. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $20 to $25; through 3/8. **Mitzi E. Newhouse** at Lincoln Center, 150 W. 65th St. (239-6200). **IRLS**

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tue. through Sun. at 8, Sat. at 2; $15 and $18. **Second Stage,** 2162 Broadway (307-7171).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwik Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. Featured are Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3, $16 to $18. **Quaigh,** 108 W. 43rd St. (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838).

THE GAY DIVORCE—A revival of Cole Porter's musical, with Paul Ames, Oliver Woodall, Deborah Dickinson, and Joaquim Romaguera; directed by Robert Brink. Wed. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $25; through 3/22. **Kaufman,** 534 W. 42nd St. (279-4200).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place,** 111 W. 46th St. (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel,** 121 Christopher St. (307-7171). **IRLS**

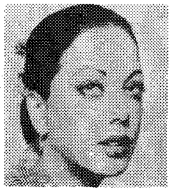
INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. With Gregory Paul Jackson, Matt Durkan, Robert Bruno, Douglass Herdt. Wed. through Sun. at 8, Sun. at 3; $10; through Feb. The Meat and Potatoes Company at the **Alvina Krause,** 306 W. 38th St. (564-3293).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, set in San Francisco, tells of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner,** 164 Eleventh Avenue (564-8038).

JUBILEE—*Celebration,* an expression of black pride and culture shown through a musical journey from the beginnings of the Afro-American tradition to the present time. Featured in the cast are Carolyn Byrd, Clebert Ford, Andre Robinson Jr., and Fran Salisbury. Tue. through Fri. at 11 a.m., Wed. at 2, Sat. at 2 and 5; through 3/1; $12. **American Place,** 111 W. 46th St. (247-0393).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical, conceived, directed, and written by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story of a husband and father of three children who has to make the most crucial decision of his life—whether or not to change his sex. $20 to $25. Call theater for specifics. **Public/Newman,** 425 Lafayette St. (598-7150). **IRLS**

KVETCH—Black comedy by British playwright-director-actor Steven Berkoff which focuses on anxieties and socio-sexual relationships as observed in the American *culture. Featured in the cast are Mitch Kreindel,* Laura Esterman, and Kurt Fuller. Tue. through Fri. at 8, Sat.



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at 7 and 10, Sun. at 3 and 7; $15 to $20. **Westside Arts,** 407 W. 43rd St. (541-8394).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play about incidents in her life, with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MOMS—Clarice Taylor stars in Alice Childress's play with music about the legendary comedienne Moms Mabley (1894–1975); directed by Walter Dallas, choreographed by Edward Love. With Epatha Merkerson and Grenoldo Frazier. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 to $16; through 3/1. **Hudson Guild,** 441 W. 26th St. (760-9810).

MONA ROGERS IN PERSON—Helen Shumaker plays an ex-burlesque queen in the '50s. Written by Philip-Dimitri Galas, directed by Lynn Taylor-Corbett. Tue. through Sat. at 8, Fri. and Sat. at 10; $15. **Cherry Lane,** 38 Commerce St. (989-2020).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst, who offers a superb performance as Carlotta Monterey, reliving her past with her famous husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tue. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $20 and $25. **Martinson Theater** at the Public Theater, 425 Lafayette St. (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Featured is a flamboyant young lad's romance with his innocent sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; now $20; from 3/2, $25 to $29.50. **Second Avenue Theater,** 189 Second Ave. (674-1460).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown,** 133 Macdougal St. (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor. Featured in the cast are Joan MacIntosh and Stephen Rowe. Wed. through Fri. at 8, Sun. at 3 and 7, Sat. at 7 and 10; $12 to $14. **Open Space,** 224 Waverly Place (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $16.50 to $28 ($12 before 3/1 opening). **Playhouse 91,** 316 E. 91st St. (831-2000).

THEATER COMPANIES

ACTING COMPANY—Tom Robbins in Eric Overmyer's *On the Verge,* set in a variety of locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks); directed by Garland Wright. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 now; from 3/1, $20 to $24. **John Houseman,** 450 W. 42nd St. (564-3510).

ALL SOULS PLAYERS—A revival of the George Abbott–Bob Merrill musical *New Girl in Town,* directed and choreographed by Jeffery K. Neill. With Kathleen Gray, John Horvath, William Walters, Joan Baker, and P. J. Nelson. Thu. through Sun. at 8, Sat. and Sun. at 3; through March 8; $10. **Fellowship Hall,** Lexington Avenue at 80th St. (535-3356).

AMAS REPERTORY THEATRE—Leah Hocking stars in *Dazy,* with book by Allan Knee, music by Lowell E. Mark, lyrics by Norman Simon; it's the tale of a bag lady with a past as a famous singer; directed by Philip Rose. Thu. through Sun. at 7:30, Sun. at 3; $10; through 3/8. **Theater,** 3rd floor, 1 E. 104 St. (369-8000).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tue. through Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7:30; $22.50 to $26. **Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—Lillian Hellman's *The Little Foxes,* about a southern family at the turn of the century, directed by Thomas West. (Find out what happened to the Hubbards from last season's *Another Part of the Forest.*) Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 3/1. **Theatre,** 310 Riverside Drive (663-2028).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8. **Fourth Wall,** 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. Featured in the cast are Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tue. through Sat. at 8, Sun. at 3; $10 and $15. **Theater,** 553 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya. $8 to $15. (Call theater for specifics.) **Bouwerie Lane,** 330 Bowery (677-0060).

LA MAMA ANNEX—Through 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two-evening performances based on plays of Sophocles and Euripides; adapted and directed by Andrei Serban, music by Elizabeth Swados. Call theater for specifics. **La MaMa Annex,** 74A E. 4th St. (475-7710).

LA MAMA E.T.C.—Denise Stoklos in a solo play, *Mar Stuart,* based on Dacia Maraini's text relating to an incident in the life of the queen. Thu. through Sun. a 7:30; $8; through 3/1. **La MaMa E.T.C.,** 74A E. 4t St. (475-7710).

MANHATTAN THEATRE CLUB—Janusz Glowacki's *Hunting Cockroaches,* directed by Arthur Penn, is about Polish expatriates struggling to adjust to the oddities o New York life. Featured in the cast are Dianne Wiest Ron Silver, Reathel Bean, Larry Block, Paul Sparer Joan Copeland, Joe Ragno, Martin Shakar, and Pau Greco. Tue. through Sun. at 8, Sat. and Sun. at 2:30 $22 to $27; through 3/22. MTC at **City Center,** 13 W. 55th St. (246-8989).

MUSIC-THEATRE GROUP—*The Hunger Artist,* conceive and directed by Martha (*Vienna: Lusthaus* and *The Ga* *den of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Franz Kafka. Featured in the cast are David Jon, Jill Jaffe, and Anthony Holland. Tue. and Fri. at 8, Wed., Thu., Sat. at 7:30 and 9:30; $15 and $20; through 4/4. **St. Clement's Hall,** 423 W. 46th St. (265-4375).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; from 2/28. Negro Ensemble production at **Theatre Four,** 424 W. 55th St. (246-8545).

NEW MEDIA REPERTORY—A revival of Anton Chekhov's *The Cherry Orchard,* directed by Mary Hayden. Thu. through Fri. at 8; 2/26 to 3/13; $8. **Automation House,** 49 E. 68th St. (734-5195).

PEARL THEATRE COMPANY—Jean Racine's *Andromache,* the story of the suffering wife of Hector and her child. Directed by Allan Carlson. Thu. through Sat. at 8; $10. 2/26–3/28. **Pearl Theater,** 125 W. 22nd St. (645-7708).

PHOENIX ENSEMBLE—*Loon Woman,* Margaret Hunt's comedy about a determined single mother's struggle to be an artist; directed by Carter Inskeep. Wed. through Sat. at 8, Sun. at 3; $10; through 3/1. **Stage-Arts,** 120 W. 28th St. (206-9140).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family that is living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays, and $16 to $18 for musicals. **Gramercy Arts Theater,** 138 E. 27th St. (889-2850).

ROUNDABOUT THEATRE COMPANY—Karen Allen stars in a revival of William Gibson's *The Miracle Worker,* his first play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27. **Roundabout,** 100 E. 17th St. (420-1883).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abbey and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 W. 13th St. (675-6677).

WINGS THEATRE COMPANY—Bill Solly's musical is about an amnesiac who is searching for a theme park Where Lost Things Are; directed by the author. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; 2/28 through 4/19. **American Renaissance,** 112 Charlton St. (645-9630).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

WAY FROM ME—Jane Frances has written and directed this comedy concerning an aging Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8, Sun. at 3; through 3/1; $8. BlueGreen Theatre at the **Gene Frankel,** 24 Bond St. (246-4439).

ILLY BISHOP GOES TO WAR—Robin Haynes stars (and plays sixteen additional roles as well) in a musical play by John Gray in collaboration with Eric Peterson; directed by William S. Morris. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; through 3/1. **Mazur,** 555 E. 90th St. (534-5366).

OOGIE WOOGIE AND BOOKER T.—Wesley Brown's play focuses on the turn-of-the-century meeting between Booker T. Washington and some of his detractors; directed by Dean Irby. Featured in the cast are Ruben Hudson, John McCallum, Cortez Nance Jr., Nick Smith, La Tanya Richardson. Thu. through Sun. at 7:30, Sat. and Sun. at 3; $8; through 3/8. **New Federal,** 466 Grand St. (598-0400).

C.K.'S BLUES—Play by John Stephenson and Ron Bohn, directed by the latter, about the night odyssey of an ex-heavyweight boxer turned New York cab driver. Thu. through Sat. at 8; $7; through 3/14. **Actors' Factory,** 149 W. 29th St. (594-1494).

THE COURTING—Lezley Steele's play wherein Elaine Sulka and Willi Kirkham star as two women, trapped in a suffocating relationship in a town where a murder has been committed; directed by Sue Lawless. Tue. through Sat. at 8; $8; through 3/15. **The Cubiculo,** 414 W. 51st St. (265-2138).

DONKEY'S YEARS—Michael Frayn's comedy about the reunion of a band of British college chums and one of their former sweethearts; directed by Steve Stettler. Thu. through Sat. at 8, Sun. at; $8 to $10; through 3/15. **New Theatre of Brooklyn,** 465 Dean St., Brooklyn (718-230-3366).

DOUBLE BILL—*Murder on Arrival* and *Gift of Murder,* two full-length murder mysteries, both by George Batson, in repertory through 3/8. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $10. Call theater for specifics. **Riverwest,** 155 Bank St. (243-0259).

DUCK HUNTING—Jacqueline Price, Terrence Keene, and Rose McGuire in Aleksandr Vampilov's contemporary Russian comedy, directed by Patrik Williams. Fri. through Sun. at 8; $8; 2/25 through 3/15. Manitou Theatre Company at the **Courtyard Playhouse,** 30 Grove St. (245-6366).

FREE FALL—Laura Harrington's play about stunt pilots and the dark corners of a relationship based on danger; directed by Alma Becker. With Daniel Ahearn, Marvin Einhorn, Annette Helde, and Annie O'Sullivan. 2/24 through 3/1, 3/3 through 3/8 at 8; $8. **45th Street Theatre,** 354 W. 45th St. (333-7471).

INTRIGUE AND LOVE—Friedrich Schiller's 18th-century play about parental authority and filial rebellion; directed by Dan Roentsch. Featured in the cast are Greta Watson, Gary Dunn, Megan Stone, Anthony Fields, Camille Marshall, William Greeley, and Robert Kilgore. Thu. through Sat. at 8, Sun. at 3; $8; 2/26 through 3/15. Promethean Theatre Company at **Theatre 22,** 54 W. 22nd St. (719-9812).

LORCA: A SHADOW OF CYPRESS—Win Wells's drama about the life of Lorca shortly before his execution in 1936 by Fascist rebels during the Spanish Civil War; directed by Anthony Di Pietro. Thu. through Sat. at 8, Sun. at 3; $8; 2/26 through 3/22. **Art & Work,** 870 Sixth Avenue (213-0231).

NEW GIRL IN TOWN—The George Abbott-Bob Merrill musical based on Eugene O'Neill's *Anna Christie;* directed by Jeffery K. Neill. Thu. through Sun. at 8, Sat. and Sun. at 3; $10; through 3/8. **All Souls,** Lexington at 80th St. (535-3356).

THREE KILLER ONE-ACTS—An evening of "bloodthirsty" entertainment: Saul Zachary's *The Color of Heat,* followed by John Guare's *The Loveliest Afternoon of the Year,* and concluding with Michael Folie's *Fight Call.* Mon. through Sat. at 8; $6; through 2/28. **Westbeth,** 151 Bank St. (691-2272).

THREE SISTERS—Anton Chekhov's comedic drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside,** 252 W. 81st St. (874-7290).

TOPOKANA MARTYR'S DAY—British playwright Jonathan Falla's black comedy about the frustrations of famine relief workers in East Africa. Wed. through Sat. at 8, Sun. at 3; $10; through 3/15. **Nat Horne,** 440 W. 42nd St. (279-4200).

WICKED PHILANTHROPY—Denis Diderot's play about a trickster trying to help a friend in need; directed by Pamela Billig. Tue. through Sat. at 8, Sun. at 2; $8, $10. **T.O.M.I. Theatre,** 23 W. 23rd St. (724-9129).

WHORES OF HEAVEN—A musical farce based on Machiavelli's 16th-century satire, *The Mandrake,* transferring its basic precept, that "the end justifies the means," to present times; directed by Kim Johnson, music and lyrics by Michael Wright. With Suzanne Parke, John Dolphin, Christopher Le Blanc, Dana Morosini, Ron Golding, and Cindy Foster Jones. Thu. through Mon. at 8, Sun. at 3; $8; from 2/27; $8. **American Folk,** 241 W. 55th St. (279-4200).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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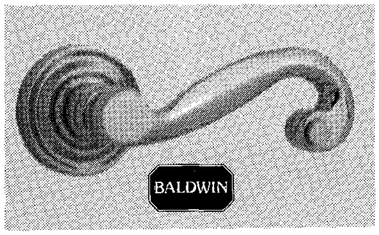

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BENNY ANDREWS—Recent paintings; through 3/6. Lubin House, 11 E. 61st St. (826-0320).

ROBERT BEVAN—Watercolors, drawings, and lithographs by this British artist (1865–1925); through 3/21. Davis & Langdale, 231 E. 60th St. (838-0333).

SUSAN CRILE—Recent abstract paintings; through 3/21. Graham Modern, 1014 Madison Ave. (535-5767).

ADOLPH GOTTLIEB—Pictographs on canvas and Masonite; through 3/5. Knoedler, 19 E. 70th St. (794-0550).

CHAIM GROSS—New wood carvings by this artist who worked under Robert Laurent during the '20s, 2/28–3/27. Forum, 1018 Madison Ave. (772-7666).

SYDNEY K. HAMBURGER—Mixed-media works combining elements of sculpture, painting, and collage; through 3/6. Marymount Manhattan, 221 E. 71st St. (219-2109).

HENNER KUKUCK—Steel sculptures in arrangements that are reminiscent of landscapes; through 3/12. Cecil, 16 E. 72nd St. (517-3605).

KEVIN MOSS—Ten recent paintings, of New York cityscapes and more distant locations, such as East Hampton and Mexico; through 3/21. Fourcade, 36 E. 75th St. (535-3980).

ODD NERDRUM—Classically-inspired realist paintings; through 3/28. Hamilton, 19 E. 71st St. (744-8976).

STEPHEN PACE—Recent paintings and watercolors; through 3/4. Perlow, 980 Madison Ave. (517-5858).

FERNANDO RIVERO—Still-life paintings by a Spanish artist; through 3/7. Staempfli, 47 E. 77th St. (535-1919).

FREDERICK SERGER—Landscapes, still lifes, and portraits painted in Eastern Europe, Paris, and later, in the United States, by this Czechoslovakian-born artist (1889–1965); through 3/14. La Boetie, 9 E. 82nd St. (535-4865).

BILL SPIRA—Wall and free-standing sculptures built of rough, incised wood attached to raw stoneware; through 3/7. Vanderwoude Tananbaum, 24 E. 81th St. (879-8200).

FRANCISCA SUTIL—Abstract handmade paper paintings, plus pastels; through 3/27. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

ROBERT ARNESON—New bronze and ceramic sculptures and related drawings which have Jackson Pollock and Ronald Reagan as two principal subjects; 3/3–4/2. Frumkin, 50 W. 57th St. (757-6655).

LESLIE BOHNENKAMP—An installation of biomorphic paper sculptures in herd-like formations; through 3/7. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

ALICE DALTON BROWN/DAVE HENDRICKS—Recent paintings and works on paper, of Victorian and turn-of-the-century houses in Key West and upstate New York/Large-scale drawings of landscapes, in graphite and colored pencil; through 3/25. Fischbach, 24 W. 57th St. (759-2345).

HERMAN CHERRY—Recent abstract paintings that explore the relationship of colors, by this 78-year-old artist who was a student of Thomas Hart Benton; 3/3–4/4. Ross, 50 W. 57th St. (307-0400).

KENNETH EVETT—Landscape and still-life paintings; through 3/7. Kraushaar, 724 Fifth Ave. (307-5730).

PABLO GARGALLO—Nineteen works, including iron and copper pieces, and bronze sculptures, by this Spanish artist who was a friend of Picasso's; through 4/4. Herstand, 24 W. 57th St. (664-1379).

RAYMOND HAN—Recent still-life paintings; through 3/4. Schoelkopf, 50 W. 57th St. (765-3540).

DAVID HANNAH/KATHERINE PORTER—Abstract paintings/Abstract works on paper. Through 3/28. Siegel, 24 W. 57th St. (586-0605).

STANLEY WILLIAM HAYTER/DANIEL BENNETT SCHWARTZ—Recent paintings by both. Through 3/4. Armstrong, 50 W. 57th St. (582-8581).

JAMES HENNESSEY—Paintings and drawings of strange, ghost-like figures and interiors; through 3/7. Pearl, 38 E. 57th St. (838-6310).

RONI HORN—Abstract drawings in pastel, powdered pigment, and varnish; through 3/21. Maeght LeLong, 20 W. 57th St. (315-0470).

ALFRED KUBIN—Drawings of surreal landscapes populated by fantastic creatures and demons, by this artist who died in 1959; through 3/7. Del Re, 41 E. 57th St. (688-1843).

WALTER MURCH—Paintings from the '40s, '50s, and '60s, by this American artist (1907–1967) who has been called both a Realist and a Surrealist; 2/28–3/25. Deutsch, 20 W. 57th St. (765-4722).

LEO NEUFELD—Realist paintings of the figure; through 3/14. Grand Central, 24 W. 57th St. (867-3344).

GIUSEPPE PENONE—Three bronze sculptures by this artist who is associated with the Italian Arte Povera movement; through 2/28. Goodman, 24 W. 57th St. (977-7160).

DAVID SMITH—Linocuts, etchings, and lithographs created between 1928–1954; 2/27–3/21. Pace Master Prints, 32 E. 57th St. (421-3237).

East Village

HANNO AHRENS—New sculpture; through 3/15. Sharpe, 175 Ave. B (777-4622).

CHET AUGUSTIN/LJUBOMIR RASTOVSKI—Large-scale paintings with imagery from the Catholic Church/Wall sculptures composed of found objects; 2/18–3/8. Rastovski, 534 E. 6th St. (533-6830).

FRANK BIGBEAR JR.—Recent narrative drawings of figures, animals, in prisma pencil on paper; through 3/8. Bockley, 66 E. 7th St. (420-9835).

JACK CARTER—Geometric wood sculptures that incorporate found objects such as table legs and headboards; through 3/8. Diaz, 223 E. 10th St. (420-9174).

LIZ • VAL—New works; 3/5–4/4. Donahue, 520 E. 11th St. (477-3442).

PHILIP MARTIN—Carved, cast, and constructed sculptures of the figure; through 3/8. Gerstad, 44 E. 1st St. (777-4058).

GUIDO PLATA—Paintings and sculpture that reflect this artist's interest in ethnology and behaviorism, in a series entitled "Essays by Guido Plata"; through 3/4. Sixtosix, 626 E. 14th St. (982-4586).

ALEXIS ROCKMAN—New paintings that depict species of insect, animal, and plant life; through 3/8. Gorney, 204 E. 10th St. (420-1760).

RANDAL RUPERT—Paintings and drawings in a series entitled "Visible City"; through 3/8. Casas Toledo Oosterom, 235 E. 4th St. (777-2177).

THERESE SCHWARTZ—Collage paintings; through 3/29. Humphrey, 242 E. 5th St. (529-0692).

MERLE TEMKIN—Oil stick drawings on paper cut-outs, and an installation; through 3/8. Public Image, 177 E. 3rd St. (475-3033).

SoHo and TriBeCa

WILLIAM ANASTASI/MATTHEW MCCASLIN—Paintings from his *bababad* series/Wall sculptures made of Formicas that simulate granite, metal, and mahogany. Through 3/11. Cutler, 164 Mercer St. (219-1577).

JENNIFER BARTLETT—Recent pastel drawings; through 3/21. Cooper, 155 Wooster St. (674-0766).

ANDREA BELAG—Abstract oil paintings with writing in them; through 2/28. Davis, 568 Broadway (219-1444).

MEL BOCHNER—A survey of works from 1969–1986, including conceptual installations, wall paintings, paintings on canvas, and drawings; through 3/7. Sonnabend, 420 W. Broadway (966-6160).

GREGORY BOTTS—New paintings in which black-and-white landscapes and/or figurative passages intertwine with geometric color areas; through 3/28. Plumb, 81 Greene St. (219-2007).

YASMIN BRANDOLINI—Abstract paintings in tempera on handmade paper; through 3/14. Rosenberg, 115 Wooster St. (431-4838).

CAROL BROWN—Crayon drawings of canyons and deserts in the American Southwest; through 3/28. Witkin, 415 W. Broadway (925-5510).

HOWARD BUCHWALD—New paintings; through 3/25. Hoffman, 429 W. Broadway (966-6676).

MICHAEL CHERNISHOV—Geometric works on paper from 1961–1987; through 3/21. Exit, 578 Broadway (966-7745).

ABRAHAM DAVID CHRISTIAN—Sculptures and drawings; through 3/11. Brown, 100 Greene St, (219-1060).

PIERRE CLERK—Cut-out reliefs and sculptures; through 3/28. DiLaurenti, 383 W. Broadway (925-5100).

LINDA CUNNINGHAM—Organically-shaped sculptures made of cast bronze, marble, and blue limestone; through 3/14. Allen, 110 Greene St. (334-9710).

MARILYN DAVIDSON—Pastel landscape drawings and bronze sculptures; through 3/27. Hudson, 105 Hudson St. (925-7290).

PETER DEAN—Symbolic landscapes with imaginary figures, in oil on canvas; through 3/7. Semaphore, 137 Greene St. (228-7990).

JONATHAN FRECHETTE—Recent painted plywood sculptures and constructed paintings; through 3/21. Natkin, 395 Broadway (925-4499).

THEA HALO/SUSAN HEDBLOM—Recent paintings by both; through 3/7. Baum, 109 Hudson St. (219-9854).

EMILY HIXON—Cast-plaster sculptures in pillow shapes through 3/12. Eno, 164 Mercer (226-5342).

JASPER JOHNS—Recent paintings and drawings in a series entitled, "The Seasons"; through 3/7. Castelli 420 W. Broadway (431-6279).

GARY KOMARIN—Large-scale paintings that explor contemporary themes; 3/3–4/4. Davidson, 415 W Broadway (925-5300).

DAVID MARGOLIS—Fresco paintings and constructe aluminum sculptures; through 3/31. Hudson, 10 Hudson St. (925-7290).

RICHARD MOCK—Recent paintings with images reminiscent of neurons, planets, and electrical circuitry through 3/4. Esman, 70 Greene St. (219-3044).

JOHN MOORE—Paintings and works on paper of abstracted urban landscapes; through 3/14. Grand Street, 9 Grand St. (334-0190).

PETER NADIN/RUDY BURCKHARDT—New paintings in a series entitled "Views"/Recent photographs and photo-collages. Though 3/10. Alexander, 59 Wooster St. (925-4338).

NIC NICOSIA—New works and drawings about situations that reveal quirks of human nature, accompanied by a soundtrack; 2/28–3/26. Totah, 152 Wooster St. (475-8330).

NUNZIO—Wood and polychrome sculptures in biomorphic shapes; through 3/4. Nosei, 100 Prince St. (431-9253).

ED PASCHKE—Recent paintings by this Chicago-based artist; through 3/7. At Kind, 136 Greene St. (925-1200), and Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

PAOLO PELOSINI—Steel sculptures, from 1983–1987; through 2/28. Ax, 315 Church St. (966-5457).

HANI RASHID—An architectural project entitled, "Kursaal for an Evacuee"; through 3/14. Artists Space, 223 W. Broadway (226-3970).

MILO REICE—Large figurative paintings and drawings that depict the lives of young space travelers; through 3/7. Toll, 146 Greene St. (431-1788).

FRANÇOISE SCHEIN—Box constructions called "Dazibao," taken from the Chinese word for "Public Wall," plus other works, such as topographical and transit maps of various cities; through 3/7. Stoler, 13 White St. (966-5090).

TODD SILER—Drawings, paintings, collages, and constructions that combine artistic and scientific methods of inquiry; through 3/14. Feldman, 31 Mercer St. (226-3232).

STEVEN SINGER—Steel sculptures made with cast-off scrap metal from the Manhattan Bridge; through 3/7. Steinbaum, 132 Greene St. (431-4224).

ALICE STEPANEK/STEVEN MASLIN—Collaborative paintings; through 3/7. Newburg, 44 White St. (219-1885).

ROBERT THERRIEN—A series of installations; through 3/7. Castelli, 142 Greene St., lower level (431-6279).

PETER TURNER/RICK KRIEGER—Constructed paintings based on architectural elements/Figurative works on paper of humorously childlike adults at play in the jungle. Through 3/4. Schreiber/Cutler, 171 Spring St. (925-1441).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–1962; through 6/13. Dia Art Foundation, 77 Wooster St. (431-9232).

DEBRA WEIR—Paintings with symbols that evoke emotional states; 2/28–3/31. Wren, 153 Mercer St. (219-1118).

THOMAS WOODRUFF—Paintings in a series entitled "Science Fair," through 3/18. Wood, 127 Spring St. (431-6003).

Other

RCH CONNELLY/THOMAS WOODRUFF—Recent paintings and sculpture/A series of paintings conceived as a calendar, entitled "Twelve Months." Through 3/14. 56 Bleecker St. (219-8836).

EFFREY DENNIS—New paintings by a British artist; through 3/17. Ala, 32 W. 20th St. (741-3344).

AN RICE—Large-scale paintings that depict the mechanization of American urban life; through 3/13. CUNY Graduate Center, 33 W. 42nd St. (790-4331).

DWINA SANDYS—Eight life-sized sculptures in a series entitled "Women of the Bible," plus drawings; through 3/8. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (316-7441).

GROUP SHOWS

Madison Avenue and Vicinity

ENTER FOR INTER-AMERICAN RELATIONS—680 Park Ave. (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art; through 4/5.

HILDS—956 Madison Ave. (772-6606). "Belle Epoch: Intriguing Women in Prints and Drawings," with works by Chanine, Helleu, Lautrec, Roussel; through 3/7.

GRAHAM—1014 Madison Ave. (535-5767). Turn-of-the-century paintings and decorative arts, and paintings and drawings by Guy Pène du Bois; through 4/4.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). "Race and Representation," with works by Bianchi, Colescott, Heap of Birds, Kruger, Mendieta, Pindell, others; through 3/6.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). Works by Brown, Bultman, Holtzman, Seliger, Wolff; through 3/12.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works on paper by Backstrom, Bishop, Eveleigh, Fisher, Newman, Smith; through 3/4.

WEINTRAUB—922 Madison Ave. (879-1195). Sculpture by Arp, Calder, Miro, Moore; paintings by Chagall, Picasso, Utrillo, Vlaminck; through 3/10.

WENDER—3 E. 80th St. (734-3460). "Chinese Calligraphy"; through 4/2.

WILLARD—29 E. 72nd St. (744-2925). Prints by Goldberg, Humphrey, Hunt, Lane, Rothenberg, Sultan; through 3/7.

YORK—21 E. 65th St. (772-9155). A survey of 19th- and 20th-century American paintings; through 4/18.

57th Street Area

KENT—41 E. 57th St. (980-9696). "Metaphor," with paintings, drawings, and sculptures by Knowlton, Stout, Tuttle, Wentworth; through 3/14.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; through 3/18.

ROSENBERG—20 W. 57th St. (757-2700). Works by Blumenfeld, Calder, Jenkins, Katzen, Kurz, Marini; through 3/4.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings by Benoit, Kane, Moses, Pippin, Rousseau, others; through 3/28.

SOLOMON—724 Fifth Ave. (757-7777). "Panorama and Prospects," with works by Bowman, Davis, Jenney, Ruscha, Wegman, Yarber; through 3/21.

East Village

L'AMBIENTE—219 E. 10th St. (505-8399). Works by Agro, Bellport, Geib, Meisner, Ragone; 3/2–29.

GOOD—39 Great Jones St. (420-9063). "Atelier Conversations," with works by Baker, Bleckner, Lucas, Siena, others; through 3/7.

KENKELBA—214 E. 2nd St. (254-5269). "Current Thinking," with paintings and sculpture by Carter, Dean, Fremantle, Garcia, Hughes, Little, others; through 3/29.

LOUGHELTON—19 Second Ave. (529-2288). Works by Apfelbaum, Radloff, Szymanski; through 3/15.

P.P.O.W.—337 E. 8th St. (529-1313). Sculpture by Black, Blanchard, Martin, Smith; through 3/8.

SRAGOW—436 E. 11th St. (477-6284). "Atmospheric Disturbance," with paintings by Eisenberg, Koken, Shashaty, Spark, Wentscher, Zwaldo; 2/28–4/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Paintings by Carroll, Leech, Rosskam, Sutro; 2/28–3/27.

ARTISTS SPACE—223 W. Broadway (226-3970). "Dark Rooms"—film, slide, and video installations by Bray, Buster, Knecht, Long, Schneeman, Wodiczko; "TV Sandino: New Tapes From Nicaragua"; Architecture project: Hani Rashid; through 3/14.

BOUKAERT—100 Hudson St. (925-6239). A selection of prints from "This History," by Connelly, Lemieux, Nadin, Prince, Rayberry, Sonneman, Winters; through 3/7.

CASTELLI—142 Greene St. (431-6279). "The First Fifteen Years: Part I"— works by Artschwager, Bontecou, Chamberlain, Daphnis, Johns, Kelly, Lichtenstein, Oldenburg, Rauschenberg, Scarpitta, Stella, Twombly, Warhol; through 3/7.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Neo-Alchemy," with works by Amenoff, Drager, Finster, Laufer, Pollock, others; through 3/21.

CONDESO LAWLER—76 Greene St. (219-1283). Paintings by Johnson; woodcuts, etchings, and lithographs, by Bochner, Chase, Crile, Hewitt, Komar & Melamid, others; through 3/7.

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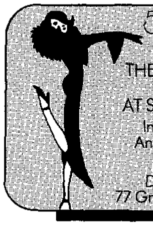

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CROWN POINT PRESS—568 Broadway (226-5476). "Prints in Parts," with works by Bartlett, Buren, Fulton, Kozloff, Kushner, Mazur, True; through 3/16.

EXIT—578 Broadway (966-7745). Political posters by Acconci, Finkelpearl, Longo, Nechvatal, Spero/Golub, van Dalen, others; through 3/21.

GIBSON—568 Broadway (925-1197). Abstract paintings by Haynes, Rosenthal, Smith, Uglow; through 3/15.

HENOCH—80 Wooster St. (966-0303). Paintings, sculpture and one-of-a-kind toys by Bell, Greene, Hoppock, Kerlin, Mull; through 3/15.

MILLIKEN—98 Prince St. (966-7800). Works with "fish" as a theme; through 3/4.

MOCHA—584 Broadway (966-6699). "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; through 3/22.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-5300). "Drawings From the John Cadenhead Collection"; "The Road to Mastery: Figure Studies by Thirty Contemporary"; through 3/14.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Amano, Bergeron, Hsiao, Li-Trincere; through 3/28.

Other

BARUCH COLLEGE—135 E. 22nd St. (505-2192). "Black American Art of the 1920s and 1930s: Selections From the Collection of the Schomburg Center"; through 3/2.

CITY—2 Columbus Circle (974-1150). Paintings and sculpture by 30 members of the American Abstract Artists who have joined the organization since 1981, including Diao, Hafif, Juszczyk, Mann, Pozzi, Gilbert-Rolfe, Tanger, others; 3/4–4/11.

F.I.T—Seventh Ave. at 27th St. (760-7970). "Three Women: Madeleine Vionnnet, Claire McCardell, and Rei Kawakubo"; through 4/18.

INTERNATIONAL 52—150 E. 52nd St. (486-2290). "The Hamptons in Winter," with works by Brach, Brandt, Hoie, Howell, Jaudon, Nivola, Ossorio, Schapiro; through 3/28.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "Give Me Your Tired, Your Poor. . .? Voluntary Black Migration to the United States"—photographs, prints, and historical documents from the collection of the Schomburg Center; through 3/15.

PAINE WEBBER—1285 Sixth Ave. (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; through 3/28.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Music Installation: Christian Wolff"; "Out of the Studio: Art With Community," with works by Ahearn, Torres, Gredzynski and Crew of Battlefields Projects, Rollins and K.O.S., Simpson, Ukeles; through 3/22.

SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Clay Feats," with works by Buonagurio, Hafner, Lucero, B. Woodman, G. Woodman, Yankowitz, Zimmerman; through 3/15.

PHOTOGRAPHY

BERENICE ABBOTT—"The Beauty of Physics"—black-and-white photographs of scientific processes; through 3/27. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

MARGARET BOURKE-WHITE—Photographs taken during her career with *Life* and *Fortune* magazines; through 3/6. Life, Room 28–58, Time & Life Building, 1271 Sixth Ave. (522-2300).

ROBERT CAPA—Unpublished photographs taken in Berlin during the summer of 1945; 3/3–4/4. Goethe House, 1014 Fifth Ave. (744-8310).

FRANCESC CATALA-ROCA—Photographs of Spain and its people, by this photographer who lives in Barcelona; through 3/31. The Spanish Institute, 684 Park Ave. (628-0420).

MARIANNE ENGBERG—Pinhole photographs of China; through 2/28. Urdang, 23 E. 74th St. (288-7004).

WILLIAM B. GILES—"Mother of Pearls"—a portfolio of black-and-white 4 x 5 contact prints of images from nature; through 3/25. Ledel, 168 Mercer (966-7659).

DAVID HANSON/ALAN JANUS—"The Hudson River"—salt prints from a handmade book/Small works. Through 3/12. Pfeifer, 568 Broadway (226-2251).

I.C.P.—1130 Fith Ave., at 94th St. (860-1777). Tue. 12–8 (free), Wed.–Fri. 12–5, Sat.–Sun. 11–6, $2.50 admission. "The Eternal Body: Photographs by Ruth Bernhard"; "Ellen Carey: Survey 1978–1986"; "Art Circles: Portrait Photographs from *Artnews*: 1905–1986; 2/27–4/19.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11–6, Sat. 12–4. Free admission. "Spain: 1936–1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; through 2/28.

LIGHT—724 Fifth Ave. (582-6552). "1974: The Year in Review," with photographs by Benson, Krims, Michaels, Shore, Winogrand, others; through 4/4.

LOTTE JACOBI—Vintage prints from the photographer's personal collection; through 3/21. Photofind, 138 Spring St. (334-0010).

TIM MAUL—Recent color photographs of everyday life; through 3/22. Art City, 439 E. 9th St. (420-0867).

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of people and places in the American South by William Eggleston; "Crime Photographs: Pictures from the Archives of American Crime Magazines (1920–1935)"; through 3/7.

DUANE MICHALS—Painted photographs, sequences, photographs with text, and portraits in a series entitled "The Nature of Desire"; through 3/7. Janis, 110 W. 57th St. (586-0110).

PHOTOCOLLECT—740 West End Ave. (222-7381). Tue., Wed., Fri., Sat. 1–5. "Form in Photography," with works by Callahan, Cunningham, Evans, Man Ray, Stieglitz, others; 2/28–4/4.

LENORE SEROKA—Photographic portraits of legendary and contemporary artists; 3/1–31. 4th Street Photo, 67 E. 4th St. (673-1021) Sun.–Thu. 2-8, Fri.–Sat. 3–10, closed Mon.

PERFORMANCE

DARINKA—118 E. 1st St. (598-0257). 2/27 at 11 p.m.: Rosemary Moore in *Cartoon on Time.* $5.

P.S. 122—150 First Ave. (477-5288). 2/27–28 at 10:30: Watchface in Iris Rose's *The Serial Killer Series.* $6. 2/27, 28, 3/1 at 9: Yvonne Meier's *The Limpopo Trilogy.* $8.

WOW CAFE—59 E. 4th St. (460-8067). Thu.–Sun. 2/26–3/15 at 8; 3/1, 8, 15 at 3: Terry Dame's *Lessons Out of Time.* Thu., Sun. $5; Fri., Sat. $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tue. 10–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 3/22: "Craft Today: Poetry of the Physical."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the world's largest cut gem . . . "City of Light." Through 3/1: "Carl Ethan Akeley, 1864–1926: Renaissance Man." Through 3/29: "On Tap: New York City Water." Through April: "Ladies in the Field: The Museum's Unsung Explorers."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10–4:30, Sun 11–4:30. $1.50, students and seniors $1. Through 3/1: "Romare Bearden: Origins and Progressions." Through 3/29: "New Sculpture by Alex Markhoff." Through 5/24: "Monir: Graphic Work 1975–1986."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6 after 3/1, Sat. and Sun. 10–5. Suggested donation $3 students $1:50; seniors $1. Through 3/2: "Hiroshige's *One Hundred Famous Views of Edo: Spring.*" Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29 "The American Eye For Style." Through Dec.: "Th

Hillman Foundation Collection of Modern French Painting." Through 6/29: "Pearls Among the Gold: Russian Women's Festive Dress."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5. $3; seniors and students $1.50; free Tue. after 5. Through 3/1: "Recollections: A Decade of Collecting." Through 3/1: "Perspective: The Illusion of Space." Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Through 3/1: "Mounted Oriental Porcelain."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2; free Tue. 5–9. Through 3/22: "Recent Acquisitions." 2/27–5/3: "Pierre Alechinsky: Margin and Center."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Ave. (245-0072). Wed.–Sun. 10–5; last admission 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane. Through 3/31: "Remember Pearl Harbor."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 3/22: "Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel." Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhardt." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman." Through Aug.: "In The Picture." Through Aug.: "Art and Exaltation: Treasures of the Jewish Museum."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25. Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Lila Acheson Wallace Wing. Through 3/1: "Bamana: Sculpture from West Africa." Through 3/15: "The Prints of Pieter Bruegel." Through 3/22: "Van Gogh in Saint-Remy and Auvers." Through 3/31: "Tribal Rugs of the Turkman." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through July: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30–5, Sun. 1–5. Suggested donation $3. Through 4/5: "Netherlandish Manuscripts and Books, 1470–1540." Through 4/12: "Young Queen Victoria." Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century."

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tue.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Through 3/1: "Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions, 1983–1986."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 2/28: "The New York World Television Festival."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thu. *till* 9. Closed Wed. $5; students $3:50; seniors $2. Through 3/3: "Projects: Joel Otterson." Through 3/24: "Jacques Lartigue: Panoramas of the Twenties." Through 5/5: "Paul Klee."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. Through 5/14: "The Best of the Best-Dressed List." Through 5/10: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. 12–8, Wed.–Sun. 12–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/15: "Oil Sketches From the Ecole des Beaux-Arts: 1816–1863."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. and Tue. Suggested admission $2:50, $1:50 seniors and children. 2/27–4/12: "Ulrik Samuelson: Exit." 2/27–4/12: "Reading Art: William Anastasi, Su-Chen Hung, Larry Johnson." 2/27–4/12: Pat Steir Self Portrait: An Installation." 2/27–4/27: "Su-Chen Hung: Sweet Red-2."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 3/1: "Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9. Through 3/28: "Gordon Parks: A Retrospective." Through 5/30: "Women and Literature: English and American Writers From the 18th Century to the Present." 2/27–5/23: "Floral Follies: Broadway Revue Costumes 1900–1930." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 4/4: "Asian Dance Photographs by Victoria Ginn."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10–5; Sat., Sun. 12–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/8: "1987 Annual Juried Exhibition." Through 3/8: "Roberto Barni."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 3/22: "John Storrs: Retrospective." Through 3/29: "David Salle." Through 4/5: "Walt Kuhn: The Entertainers." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). 2/26–4/22: "Monotypes by Maurice Prendergast." **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth–Century American Art: Highlights of the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/3 at 10: "Jewelry." On view from 2/27. 3/4 at 10 and 2: "American and European Prints." On veiw from 2/27.**Christies East**—219 E. 79th St. (606-0400). 2/26 at 10: "19th Century European Paintings." On view from 2/22. 3/3 at 10 and 2: "Christie's Collectibles and the Mary B. Rhoads Dollhouse Collection." On view from 2/27.

DOYLE—175 E. 87th St. (427-2730). 3/4 at 10: "Fine English and Continental Furniture, Decorations and Paintings including French Empire, Provincial, English Regency and Biedermeier Furniture, Porcelain, Silver, and Rugs." On view from 2/28.

PHILLIPS—406 E. 79th St. (570-4830). 2/27 at 2: "19th Century European Paintings." On view from 2/21. 2/28 at 10:30: "English and Continental Furniture and Decorative Arts." On view from 2/21.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/26 at 10 and 2; 2/27 at 10 and 2: "Old Master, 19th Century and 20th Century and Contemporary Prints." On view from 2/21. 2/28 at 10:15 and 2: "20th Century Decorative Arts." On view from 2/21. 2/28 at 10:15 and 2: "20th Century Decorative Arts." On view from 2/21.

Cavaliere

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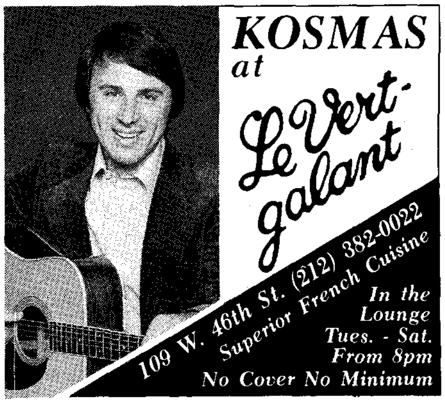

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 25

JUILLIARD STRING QUARTET, and pianist Rudolf Firkusny. Mozart's Quartet No. 19, "Dissonant"; Schumann's Quintet Op. 44; Janacek's *On an Overgrown Path.* 92nd Street Y at 8. $11–$15.

CLARION CONCERTS ORCHESTRA, Newell Jenkins conductor; violinist Benjamin Hudson, harpsichordist Igor Kipnis. Works by Malipiero (world premiere), Kraus, Vivaldi, Haydn, Bach, Mozart. Alice Tully Hall at 8. $12.50, $17.50.

NEW YORK PHILOMUSICA, Robert Johnson director. Mozart, D'Indy, Schubert. Merkin Concert Hall at 8. $12.

CHELSEA CHAMBER ENSEMBLE—Music by Foote, Hoiby (N.Y. premiere), Tower, Adolphe (world premiere), Fennimore, Diamond. Weill Recital Hall at Carnegie Hall, at 8. $5–$50.

SMOOCH MUSIC—Premiere of David Cale's "musical meditation on contemporary romance and erotic fantasy"; music by Roy Nathanson. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor; cellist Erik V. Friedlander. Gluck, L. Mozart, Haydn, Faure, Mendelssohn. Judson Memorial Church, Washington Square So., at 8. Free.

FESTIVAL OF SPANISH JAZZ—Chastang-Sylvester Sextet. Auditorio Cervantes, Casa de Espana, 314 E. 39th St. (689-4232), at 7 p.m. Free.

MARTA EGGERTH, soprano, and pianist Menahem Pressler, with pianist Marjan Kiepura. Austrian Institute, 11 E. 52nd St. (718-896-2603), at 7. $8.

MANHATTAN PERCUSSION ENSEMBLE, Claire Heldrich director; tribute to the late Paul Price. Music by Cage, Harrison, Foss, Zappa. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

DENNIS CINELLI, guitarist-lutenist/**JANET FRIEDMAN CINELLI,** soprano, with violist Rebecca Osborn, clarinetist Helene Richter, pianist Robert Schwartz. Music by Bach and Mozart. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

PAULA ROBISON, flutist/**TIMOTHY HESTER,** pianist. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

CHRIS FLORY, guitarist/**PHIL FLANIGAN,** bass. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

KRISTIN SAMUELSON, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERTS—At Alice Tully Hall at 1. Also at Paul Hall, 144 W. 66th St., at 8: pianist Steven Graff. Free.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market building: Dakota Staton. Pier 17 Pavilion: Roy Bailey & Company. Both at 5:30. Free.

HENRY BUTLER, jazz pianist and vocalist. Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

GALLIARD WOODWIND QUINTET—Works by Fine, M. Haydn, Ravel, Barber, Amram. The Barge, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $8.

Thursday, February 26

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; hornist Philip Myers. Beethoven's "Coriolan" Overture; Jacob's Horn Concerto; Shostakovich's Symphony No. 10. Avery Fisher Hall at 8. $7.50–$35.

ZOLTAN KOCSIS, pianist. Works of Liszt, Schubert. Carnegie Hall at 8. $9–$13.50.

IRENE GUBRUD, soprano, with pianist Margo Garrett. Music of Aitken (world premiere), Beethoven, Schubert, Schumann, Wolf, Handel, Liszt, Rachmaninoff. Alice Tully Hall at 8. $10, $12.

AMERICAN JAZZ ORCHESTRA—Benny Carter conducts an 80th-birthday concert; John Lewis, pianist. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $15.

FREDDIE JACKSON—R. C. Music Hall at 8. Sold out.

PETER AMSTUTZ, pianist. Works by Rush (premiere), Kirchner, Schubert, Ravel, Chopin, Byrd, Debussy, Beethoven. Merkin Concert Hall at 8. $8.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor. Bach's Cantatas Nos. 36, 105, 140. St. Michael's Church, Amsterdam Ave. and 99th St., at 7:30. $6.

NEW YORK COMPOSERS ORCHESTRA—New music for jazz orchestra: Pickett, Sharp, Morris, others. Greenwich House, 27 Barrow St. (219-8242), at 8. $6.

SMOOCH MUSIC—See 2/25.

FESTIVAL OF SPANISH JAZZ—See 2/25. Tonight: J. Pardo–San Miguel Quartet.

PROJECT TROUBADOR—A folk band of the Third World. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

SCARLATTI TRIO—Music for soprano, trumpet, and organ, by Bach, A. Scarlatti, Fasch. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

RORIANE SCHRADE, pianist. Scarlatti, Schuman, Liszt. JASA, 40 W. 68th St. (724-3200), at 1. Free.

CYNTHIA POWELL, organist. Works by Messiaen, Bach, Brahms. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

JUILLIARD STUDENTS—At 6, a liederabend. At 8, pianist Ick-Choo Moon. Paul Hall, 144 W. 66th St. Free.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market Building: Cayenne Jazz Band. Pier 17 Pavilion: Dwight Gassaway Quartet. At 5:30. Free.

VINCE GIORDANO AND HIS NIGHTHAWKS—Jazz. Citicorp Center, Lexington Ave. and 53rd St., at 5:30. Free.

JAMES R. LAWSON, carillonneur. Music for the birthday of William F. "Buffalo Bill" Cody. Riverside Church, the Drive at 122nd St., at noon. Free.

Friday, February 27

MONTSERRAT CABALLE, soprano, with pianist Miguel Zanetti. Works include world premieres by Pueyo and Palomo. Carnegie Hall at 8. $10–$30.

NEW YORK PHILHARMONIC—See 2/26. Today at 2.

AMOR ARTIS CHORALE AND ORCHESTRA, Johannes Somary conductor; Julianne Baird, Doreen Walker, Grayson Hirst, John Ostendorf, Patrick Romano. Handel's *Esther.* Alice Tully Hall at 8. $15.

TOKYO STRING QUARTET—Schubert's Quartet No. 9; Mozart's Quartet No. 17; Brahms's Quartet in a, Op. 51, No. 2. Metropolitan Museum at 8. $12.

FREDDIE JACKSON—See 2/26. 7:30, midnight. Sold out.

NEW YORK COMPOSERS ORCHESTRA—See 2/26.

JUILLIARD ORCHESTRA, James De Preist conductor; pianist Eduardus Halim. Brahms's Piano Concerto No. 2; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 8. Free.

VILLAGE CHAMBER ORCHESTRA—See 2/25.

SMOOCH MUSIC—See 2/25.

ALARIA CHAMBER ENSEMBLE—Handel, Schoeck, Mendelssohn, others. Weill Recital Hall at 8. $10.

MASQUALERO, jazz group from Norway. St. Peter's Church, Lexington Ave. and 54th St. (421-7333), at 8. $8.

VOCAL MUSIC OF SOUTHERN AFRICA/AMERICAN GOSPEL—IZulu Dance Theatre; The Heavenly Tones; The Wearyland Singers. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

JUILLIARD STUDENT RECITALS—At 4, pianist Joseph Verba. At 6: pianist Howard Cass. At 8: violist Svava Bernhardsdottir. Paul Hall, 144 W. 66th St. Free.

ALICIA O'MALLEY, guitarist, with guitarist Pasquale Bianculli. Music by Kupferman, O'Carolan, Henze, Sor, and premieres by McKinnon and Corbett. Lincoln Center Library at 4. Free.

MUSIC AGAINST APARTHEID III—Babatunde Olatunji and ensemble; Abdullah Ibrahim; Sathima and the Sechaba Singers. BMCC Auditorium, 199 Chambers St. (828-2696), at 7. $15; in advance, $10, $12.

FESTIVAL OF SPANISH JAZZ—See 2/25. Tonight, the Mariano Conget Trio.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market Building: Jesse Hameen & Elevation. Pier 17 Pavilion: Swing Street. At 5:30. Free.

MUSIC OF SRI CHINMOY—A solo peace concert. Washington Irving High School, Irving Pl. and 16th St. (360-5089), at 7. Free.

CARRIE SMITH & QUARTET—Jazz. Citicorp Center, Lexington and 53rd, at 5:30. Free.

WORLD MUSIC TRADITIONS FESTIVAL—ODADAA!, a singing, drumming, and dance company from Ghana. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $8.

Saturday, February 28

NEW YORK PHILHARMONIC—See 2/26.

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; with soloists, the American Boychoir. Orff's *Carmina Burana*; Levi's *Mark Twain Suite.* Carnegie Hall at 8. $8–$25.

JUILLIARD STRING QUARTET—Debussy, Schoenberg, Bartok. Alice Tully Hall at 3. $15.

THE GRANDE BANDE, Frederick Renz conductor. Bach, Telemann, Blavet. Alice Tully Hall at 8. $17.50.

EDUARDO FERNANDEZ, guitarist. Music by Narvaez, Sor, Britten, Giuliani. Merkin Concert Hall at 8. $12.

GUARNERI STRING QUARTET—Shostakovich, Beethoven, Smetana. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

DAVID TAYLOR, trombonist. Works by Perle (world premiere), others. 92nd Street Y at 8. $7.50–$10.

PAQUITO D'RIVERA, jazz saxophonist-clarinetist/**NEW YORK STRINGS**—Weill Recital Hall at 8:30. $10, $12.

ANDREW CYRILLE, drummer/**HENRY THREADGILL,** reeds/**FRED HOPKINS,** bass. Jazz Track, at Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $10.

AWILDA VILLARINI, composer-pianist, with singer Elizabeth McCullogh, flutist Linda Comparone, Tom Fleming on harmonica. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

SMOOCH MUSIC—See 2/25.

BILLY BANG TRIO—See 2/27.

WORKS BY SOMEI SATOH, contemporary Japanese composer. Pianist Margaret Leng Tan, soprano Lise Messier, percussionist Michael Pugliese, trumpeter Stephen Burns, two string quartets. Asia Society, 725 Park Ave. at 70th St. (517-2742), at 8. $20.

MANNES PREPARATORY ORCHESTRA, Bernard Yanotta conductor; soprano Mazzelle Sykea. Works by Wagner, Berlioz, Rossini. Mannes College of Music, 150 W. 85th St. (580-0210), at 5:30. Free.

NEIL GLADD—Music for classical mandolin. Weill Recital Hall at Carnegie Hall, at 2.

NABU WAKABAYASHI, violinist. Weill Recital Hall at Carnegie Hall, at 5:30.

MUSIC OF IRELAND—Patrick Street, with Kevin Burke, Andy Irvine, Jackie Daly, and Arty McGlynn. Triplex Theater, 199 Chambers (206-1050), at 8. $12, $14.

KRISTIN SAMUELSON, soprano, with pianist Martha Gerhart. Music by Purcell, Rossini, Grieg, Strauss, Griffes, Obradors. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission, 50 cents.

IRISH FAMILY MUSIC—Musicians and dancers in concert, and a *ceili,* or dance. Ethnic Folk Arts Center, 179 Varick St. (691-9510), at 8. $7.

STUART FRANK/MARY MALLOY, maritime folklorists, with "Music of the Sea: The Songs," or chanteys. "After Hours" at the South Street Seaport Museum, Seaport Gallery, 213 Water St. (669-9416), at 4. $5.

WALTER THOMPSON ENSEMBLE—Trio, plus guests. Home for Contemporary Theatre and Art, 44 Walker St., south of Canal St. (431-7434), at 10. $6.

DOC CHEATHAM, trumpeter, and trio. Jazz. Citicorp Center, Lexington Ave. and 53rd St., at 1. Free.

FESTIVAL OF SPANISH JAZZ—See 2/25. Tonight, Pedro Iturralde Quartet.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market Building, Olivia Ward and the Bross Townsend Trio. Pier 17 Pavilion, Laverne Butler & Her All-Star Quartet. At 5:30. Free.

SANG MI CHUNG, pianist. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

TIBETAN SINGING BOWL ENSEMBLE, Raphael Mostel composer, director. Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $12.

EMERSON STRING QUARTET, with violist Scott Nickrenz, cellist Colin Carr. "Spoleto Comes to BAM": Boccherini, Shostakovich, Mendelssohn. Brooklyn Academy, 30 Lafayette (718-636-4100), at 8. $7.50, $10.

WORLD MUSIC TRADITIONS FESTIVAL—Thuli Dumakude, South African singer. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 7:30. $15.

CLAUDE BOLLING, composer-pianist, with others. Excerpts from his new Suite for Flute and Jazz Piano Trio No. 2. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $11–$14.

DICK HYMAN, jazz pianist-composer. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $8.50.

Sunday, March 1

MILWAUKEE SYMPHONY, Zdenek Macal conductor; violinist Shlomo Mintz. Sierra's *Jubilo;* Dvorak's Violin Concerto; Mahler's Symphony No. 1. Carnegie Hall at 8. $9–$15.

BRANDENBURG ENSEMBLE, Alexander Schneider conductor; flutist Marya Martin, pianist Cecile Licad, violinist Todd Phillips. Telemann and Bach. Avery Fisher Hall at 3. $9–$17.50.

ANDRAS SCHIFF, pianist. Bach's *The Well-Tempered Clavier,* Book I. Alice Tully Hall at 3. $15.

KATHLEEN BATTLE—Alice Tully Hall at 7:30. Sold out.

WASHINGTON SQUARE CONTEMPORARY MUSIC, Robert Black conductor. Premieres by Babbitt, Brief, Fennelly, Karchin, Kurtag. Merkin Concert Hall at 8. $5.

NEW YORK YOUTH SYMPHONY, David Alan Miller conductor; violinist Pamela Frank. Karpman's *Six of One Half, a Dozen of the Other* (world premiere); Bruch's Violin Concerto No. 1; Berlioz's *Symphonie Fantastique.* Carnegie Hall at 3. Free (581-5933).

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor, violinist Mary Rowell. Several premieres, by Brant, McKinley, Jaffe; Carter. Merkin Hall at 3. $8.

SALVATORE BASILE, baritone, pianist Ross Barentyne. Barber, Campion, Dougherty, Hume, world premiere of Philip Olsen's *The Connoisseur's Guide to the Cigar.* Weill Recital Hall at Carnegie Hall at 8:30. $6, $7.

MARCUS ELEY, clarinetist, with pianist Michal Tal, violinist Frank Almond, cellist Eric Kim. Hindemith, Chagrin, Nelson. Weill Recital Hall at 2. $15.

MOZART FESTIVAL ORCHESTRA, Baird Hastings conductor. Music by Gluck, Thomson, Webern, Scarlatti, Lully. First Presbyterian Church, Fifth Ave. and 12th St., at 4:30. Free (subscription information available).

NEW PHILHARMONIA OF RIVERSIDE, George Rothman conductor; pianist Joseph Joubert. Prokofiev's *A Summer Day;* Mozart's Symphony No. 40; Korf's Symphony No. 2, "Blue Note" (world premiere); Faure's *Ballade.* Riverside, the Drive at 122nd St., at 4. Free.

LONDON BAROQUE—A string-and-harpsichord quintet. Music Before 1800: Corelli, Vivaldi, F. Couperin, Handel, Haydn, Mozart. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8.

TOD PALMER, clarinetist. Weill Recital Hall at 5:30.

MOTET CHOIR, of Baldwin-Wallace College in Berea, Ohio, Stuart Raleigh conductor. Ives, Feldman, Thompson, Bacon, Weisgall, Goldstein (the composer conducting). Jewish Theological Seminary of America, 122nd St. and Broadway, at 4. $5.

SMOOCH MUSIC—See 2/25.

CINELLI DUO—Soprano Janet Friedman Cinelli, lutenist-guitarist Dennis Cinelli. Music of Campian, Britten, Duarte, others. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $6.

FESTIVAL OF SPANISH JAZZ—See 2/25. Tonight at 6: pianist Tete Montoliu. At 7: drummer Louis Nash, pianist Ray Gallon, alto-saxophonist Jorge Sylvester, bassist Migue Angel Chastang, tenor-saxophonist and flutist Sonny Fortune.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market Building: The Goodman Reunion. Pier 17 Pavilion: Fred Scott Trombone Jazztet. At 5:30. Free.

SUZANNE FREMON, pianist. Works by Scarlatti, Beethoven, Brahms, Chopin, Scriabin, Rachmaninoff, Ravel. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

JUDITH NORELL, harpsichordist. Works by Bach, Handel, Scarlatti, Gershwin. Ansche Chesed, 251 W. 100th St. (865-0600), at 7:30. $12.50.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; Heather Mac Rae, John Gabriel. "Richard Rodgers Plus." Selections from *South Pacific, Victory at Sea, Carousel,* others. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 2. $14–$19.

BRONX ARTS ENSEMBLE, with pianist Andre-Michel Schub. Beethoven, Baksa (world premiere), Brahms. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at $8.

CONSERVATORY ORCHESTRA, Larry Newland conductor. Brahms, Bach, Walton. Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 2. $5.

SUMI PAIK, pianist. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

A CELEBRATION OF WOMEN IN SONG—Singers Patricia Woodard, Lori Corrsin, Theresa Schoendorf, with pianist Maxine Feldman, clarinetist Laurie Adler. Songs and arias. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn, at 3. $5.

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WAYNE HANKIN, with lutenist Patrick O'Brien, Mollie Glazer on the viola da gamba. New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 1:30. $5.

Monday, March 2

PHILADELPHIA ORCHESTRA, Erich Leinsdorf conductor. Wagner's *Siegfried Idyll*; Walden's *Invisible Cities* (world premiere); Schumann's Symphony No. 1, "Spring"; Strauss's *Till Eulenspiegel's Merry Pranks*. Carnegie Hall at 8. $15–$30.

NEW YORK PHILHARMONIC ENSEMBLES, with pianist Andre Laplante. Dvorak, Berkeley, Brahms. Merkin Concert Hall at 8. $10.

CHRISTINA KISS, pianist. Chopin, Scarlatti, Beethoven, Ravel, Liszt. Alice Tully Hall at 8. $12.50.

RAIJA ROIVAINEN, mezzo-soprano, with pianist Kenneth Merrill, flutist Laura Gilbert, cellist Annabelle Hoffmann. Ravel, Pfitzner, Chausson, Nordqvist, Kuula, Sibelius. Weill Recital Hall at 8. $9.

SHANGHAI QUARTET (N.Y. debut). Mozart, Bartok, Brahms. Town Hall at 8. $8.

COMPOSERS CONCORDANCE—Shields, Soldier, Beglarian, Ussachevsky, Harish, Brockman, Birnbaum, St. John; several premieres. Middle Collegiate Church, Second Ave. and 7th St. (564-4899), at 8. $6.

CHRIS BROWN, composer-pianist-electro instrumentalist. Music by Seeger, Cowell, Brown. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

ARIOSO TRIO—Music from Austria and Romania: Schubert's Piano Trio, Op. 100; Enesco's Piano Quintet Op. 29. Christ and St. Stephen's Church, 120 W. 69th St. (877-0141), at 8. $6.

LINDA HUDES AND ENSEMBLE—"The Linda Hudes Experience 1987." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

ILEEN ZOVLUCK, guitarist/**MARINA MIRKOVIC,** flutist. Vivaldi, Loeillet, Rodrigo, Tarrega, Mozart. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ENSEMBLE SEPIA—Handel, Kalliwoda, Still. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market Building, Mark Morganelli and the Jazz Forum All-Stars. Pier 17 Pavilion, Ed Polcer and the Condon Band. At 5:30. Free.

Tuesday, March 3

EMERSON STRING QUARTET—Beethoven's "Harp" and "Serioso" Quartets, and Op. 127. Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 2/26.

NICHOLAS UNDERHILL, pianist. Works by David B. Zinn. Merkin Concert Hall at 8. $8.

JEFFREY SIEGEL, pianist. Schumann's Symphonic Etudes, Op. 13. Weill Recital Hall at 8. $10.

SOUTHERN SHAPE NOTE SINGERS/GREGG SMITH SINGERS—Mountain vocal music/American choral music. "An American Sampler." Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

LINDA HUDES—See 3/2.

SOUTH STREET SEAPORT JAZZ FESTIVAL—Fulton Market Building, the Bill Kirchner Nonet. Pier 17 Pavilion, John and Bucky Pizzarelli. At 5:30. Free.

NAOMI YOUNGSTEIN, violinist/**GAIL NIWA,** pianist. Bach, Ysaye, Mozart. Trinity Church, Broadway and Wall St., at 12:45. Free.

JULIUS GROSSMAN ORCHESTRA—Works of Foote, Mozart, Vivaldi, Wolf-Ferrari. Menorah Auditorium, 1516 Oriental Blvd., Brooklyn, at 2:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 2/23 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; Mineva, Talvela, Popov, Nagy, Plishka, Koptchak. 2/24 at 8: Bizet's *Carmen*, Levine conducting; Baltsa, Mitchell, Carreras, Ramey. 2/25 at 8: Massenet's *Manon Lescaut*, Rosenthal conducting; Malfitano, Shicoff, Senechal, Holloway, Courtney, Furlanetto. 2/26 at 7: Wagner's *Die Walkure*, Levine conducting; Behrens, Altmeyer, Fassbaender, Hofmann, Estes, Haugland. 2/27 at 8: *Boris Godunov*; same as 2/23. 2/28 at 1:30: *Manon*; same as 2/25 (broadcast, WQXR). 2/28 at 8: *Carmen*; same as 2/24.

Other

RUSALKA, by Dvorak. Opera Orchestra of New York, Eve Queler conductor; Kathryn Bouleyn, Michael Sylvester. F.I.T., 227 W. 27th St. 2/28 at 8. $12.

FAUST, by Gounod. Lyritas, Donald Meyers director. Trinity School, 101 W. 91st St. 2/26 at at 8. $10.

AMATO OPERA—Puccini's *Madama Butterfly*. 2/27–3/29: First weekend, 2/27, 28 at 7:30; 3/1 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

NEW YORK CITY OPERA—*South Pacific*, 2/27–4/26. See Theater, page 130.

DANCE

Twyla Tharp Dance

BROOKLYN ACADEMY OF MUSIC—Through 3/1. Tickets: Fri., Sat. evenings and Sun. matinees, $15–$30; others, $10–$25. 2/24 at 8: *As Time Goes By; The Catherine Wheel, III*. 2/25 at 8: *Baker's Dozen; In the Upper Room*. 2/26 at 8: *Ballare, Fugue, Nine Sinatra Songs*. 2/27 at 8, 3/1 at 2: *Nine Sinatra Songs; In the Upper Room*. 2/28 at 2: *The Catherine Wheel, III; In the Upper Room*. 2/28 at 8: *As Time Goes By; In the Upper Room*. 30 Lafayette Ave. (718-636-4100).

Rosalind Newman and Dancers

JOYCE THEATER—2/24–3/1. Tickets, $15. Premiere of *The Technology of Tears*; on the same program, 4: Stories. 2/24 at 7:30; 2/25–28 at 8; 3/1 at 2 and 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—2/26, 28 at 8; 3/1 at 2: **Lesa McLaughlin and Dancers** . . . 2/27 at 8: **Laksmi,** with Bharata Natyam Classical Dance. The Drive at 120th St. (864-2929). $7.50.

Other

AGLAIA DANCE PRODUCTIONS—Winter Showcase. 2/26, 27 at 8: **Ron Brown's Evidence,** in an evening called "In No Strange Land" . . . 2/28, 3/1 at 8: **Paul Rejeckas and Neil Intraub,** in *Vortex*; also **Ronlin Foreman,** a clown and movement artist. Middle Collegiate Church, 50 E. 7th St. (228-8108). $7.

CATHERINE MONNIG DANCE COMPANY—A group of six dancers. Nikolais/Louis Studio Theater, 33 E. 18th St. (924-0077). 2/27, 28 at 8; 3/1 at 3. $7.

DANCELLINGTON—A benefit for the Duke Ellington Memorial Fund, presented by Bobby Short. An evening of tap dancing by the company DancEllington, directed by Mercedes Ellington; also Judith Jamison, Harold Nicholas, Priscilla Baskerville and Milton Grayson. Town Hall, 3/3 at 8. $10–$100 (874-4098).

DANCEMOBILE INDOORS—2/26 at 7:30: **Rod Rodgers Dance Company/Mafata Dance Company** . . . 2/27 at 7:30: **Nannette Bearden Contemporary Dance Theatre/Forces of Nature.** Symphony Space. $7.50.

DINIZULU DANCE TROUPE—"Dance and Rhythms of Africa." Lehman Center, Bedford Park Blvd. West and Goulden Ave. (960-8211). 2/27 at 11 a.m. Free.

FRED DARSOW DANCE COMPANY—The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 2/27 at 9; 2/28, 3/1 at 8. $7.

THE LIMPOPO TRILOGY—A full-evening work by Yvonne Meier. P.S. 122, 150 First Ave. at 9th St. (477-5288). 2/27–3/1 at 9. $8.

MEL WONG, with his company. World premiere of *Blue Mesa* (with film collaborator Ted Timreck). "Out of the Blue," at the Emanu-El Y, 344 E. 14th St. (673-2207). 2/28, 3/1 at 8. $7

MORNINGSIDE DANCE FESTIVAL—2/24–3/8. 2/24, 25 at 8: "Dance Downstairs I"; choreographers are faculty, alumni, and graduate students of Teachers College, Columbia University . . . 2/27, 28 at 8: Festival Showcase I, with guest choreographers . . . 3/1 at 2 and 8: "Dance Downstairs II." Horace Mann Theater, 525 W. 120th St. (678-3268). $8.

RIKA BURNHAM/THE BURNHAM COMPANY—Three premieres. Danspace, St. Mark's Church, Second Ave. and 10th St. (674-8112). 2/26–3/1 at 8. $7.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tues.–Fri. noon–4:30. Br. Sat.– Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.–Fri. 11–3. Br Sat.–Sun. 11–3. D daily 6–1 a.m. Disco Fri.–Sat. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–-Fri. 5–10. Private parties for 200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

SKYWARD CAFE—165 Water St., 509-5252. Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L & D Mon.–Fri. 11 a.m.–10 p.m. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: filet of veal in wine & mustard sauce, cappelini with lobster, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St., 255-9191. Casual. W. Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas & rum. D Sun.-Thurs. 5-11, Fri.--Sat. to midnight. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-noon. Br Sat.-Sun. 9:30-4:30. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

LE CERVIN—308 Bleecker St., 463-0730. Casual. French. Spcls: raclette, boeuf Wellington, poached fillet of salmon with basil sauce. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sun. to midnight. **(M)** **AE, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Sun.-Thurs. 5-2 a.m., Fri.-Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thurs. 5:30-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon-3. D daily 3-midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11-4. D daily 5-midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish, thru 3/3, the foods of Mardis Gras. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon-Fri. noon-3. Br Sat.-Sun. noon-4. D Mon.-Thurs. 3-11, Fri. 3-12:30, Sat. 4-12:30, Sun. 4-10. Private parties 20-100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, DC, MC, V.**

STARCHES—127 Lexington Ave., bet. 28th-29th Sts., 213-6992. Casual. Continental. Spcls: poached chicken breast with Thai peanut sauce, vermacelli with coconut curry shrimp, stuffed breast of chicken with orange sauce. Res. sug. L Mon.-Fri.noon-3. Br Sat.-Sun. noon-3. D daily 5:50-midnight. Private parties for 50. **(M)** **AE, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.-Fri. noon-2:30. D daily 5:30-10:45. Pre-theater D 5:30-7:30. Ent. 5:30-1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.-Fri. 11-9, Sat.-Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D Sun.--Thurs. 5-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.--Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30-9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St., 645-8476. Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. 5-midnight. **(M)** **AE, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.-Fri. 11:30-midnight, Fri.-Sat. 5-12:30 a.m. Private parties for 12-100. Ent. Fri.-Sat. **(I-M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon chicken breast stuffed with mushrooms, brie & ham Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. a 12:30. D cruise sails Sun.-Thurs. at 7, Fri.-Sat. at 8 Private parties for 2-500. Dancing. **(E)** **AE, MC, V**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano chicken fried steak. Res. sug. L Mon.-Fri. 11-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent Thurs. & Fri. Closed Sun. **(I-M)** **AE, CB, DC, MC, V**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371 3367. Casual. Italian. Spcl: fettuccine Alfredo. Res sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** **AE, CB, DC, MC, V**

AMBASSADOR GRILL—One United Nations Plaza a 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt American/southwest France. Spcls: carpaccio salad lobster & vegetable terrine, grilled John Dory an douillette with mustard sauce, roast lamb chop wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

RGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E) The Grill:** 753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

WOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

UKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

AFE 212—212 E. 52nd St., 486-0212. Casual. Japanese/Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

AFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

HEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

HRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

INCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

RAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

UR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

E GATHERING—3 E. 48th St., 753-6440. Dress opt. American. Spcls: grilled swordfish, aged prime steak, veal chop. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10. Violinist Tues.–Sat. Closed Sun. **(M)** **AE, MC, V.**

AMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St., 355-1200. Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KAV KAZIAN—361 E. 49th St., 751-0416. Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

KENNY'S—565 Lexington Ave., at 50th St., 355-0666. Casual. American. Spcls: steak, lobster, tortellini with tomato & basil sauce. Res. nec. L daily 11:30–3. D daily 5–midnight. Pianist Mon.–Sat. from 6. Private parties for 125. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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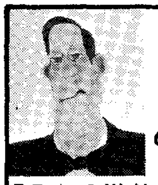

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RESTAURANTS

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Private parties for 20–170. Discount P after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Discount parking after 5:30. Closed Sun. **(M)** **AE, MC, V**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V**

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual French. Spcls: lapin Marguerite, bouillabaisse, chou croute, steak au poivre. Res. sug. L Mon.–Fri noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11 Closed Sun. **(I-M)** **AE, CB, DC, MC, V**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D **(M)** **AE, CB, DC, MC, V**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245 5336. Dress opt. American. Spcls: hickory broiled sir loin, seafood. Res. sug. Open noon–midnight daily **(M)** **AE, CB, DC, MC, V**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765 8981. Dress opt. American. Spcls: steak, fresh seafood Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586 5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Com plete L & D. Private parties. Free parking 6–midnigh Closed Sun. **(M)** **AE, CB, DC, MC, V**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual French bistro. Spcls: French hamburger, omelette fresh fish, chocolate fondue. Open daily 11:30 a.m midnight. **(I)** **AE**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal French. Spcls: fricassée of snails with wild mush rooms, salmon & sole mousse, medaillons of veal wit leek sauce, lobster in a pastry shell. Res. nec. L Mon.- Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L D. Private parties for 100. Closed Sun. **(E)** **AE, DC**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana, thru 3/3, Carnevale. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

EA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

TAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

ANDOORI GARDEN—36 W. 48th St., 730-2121. Casual. Indian. Spcls: tandoori chichen, shrimp or lobster, chicken tikka masala, shrimp kurma. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St., 245-4994. Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I-M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

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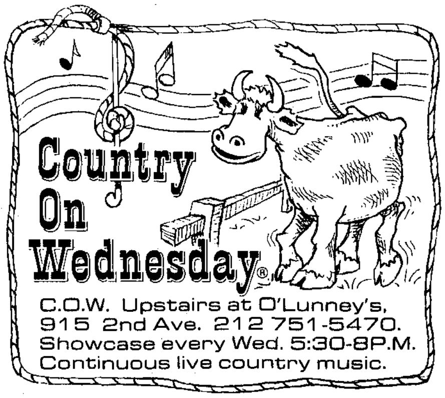

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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. Italian. Spcls: carpaccio de salmone, penne de Kremlin, risotto con porcini. Res. nec. D Tues.-Sun. 7-midnight. Closed Mon. **(E)** **AE, DC.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** **AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St., 772-9191. Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna nicoise, radiatore pasta with plum tomato sauce & three mushrooms. Res. sug. D daily 6-11:30. Br Sun. noon-3. Private parties for 20. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th-77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.-Sat. 5:30-midnight, Sun. 4-11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7-10:30 a.m., Sun. 8-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon -1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd-63rd Sts., 486-6226. Casual. Northern Italian. Spcls: penne alla vodka, costoletta de vitella capricciosa, salmon alla champagne. Res. sug. L daily 11-3. D daily 3-1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. I Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. tc midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasona game, baby lamb in Abruzzese style. Res. nec. I Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight Closed Sun. **(E)** **AE, DC**

JACQUELINE'S—132 E. 61st St., 838-4559. Jacket required. Swiss/French. Spcls: Jacqueline's specialties a champagne, medallions of veal with wild mushrooms sauteed rare tuna with ginger, orange, and soy butte sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V**

LA COUR SAINT GERMAIN—1059 Third Ave., bet 62nd-63rd Sts., 593-4910. Casual. French. Spcls: fi let de boeuf with sauce Saint Germain, canard wit peach sauce, escalope de veau Normande. Res. sug. Mon.-Sat. noon-3. Br Sun. noon-4. D daily 6-11 Private parties for 50. **(M)** **AE, CB, DC, MC, V**

LA PETITE FERME—973 Lexington Ave., at 70th St 249-3272. Dress opt. French. Spcls: moules vinai grette, poached bass with sauce chezillot. Res. nec. Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. Frenc Spcls: pasta primavera, blanquette de St. Jacques ju ienne, caneton roti aux pommes sauce citron. Res. ne

L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

OCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

ICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

CO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

COLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

RIGORD PARK—575 Park Ave., at 63rd St., 752-0050. Formal. French. Spcls: assiette de poisson crustaces en jellee de bouillabaisse, medaillons de veau au morilles, cotollette d'agneau au jumet de romarin. Res. sug. L Tues.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 8–80. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

RRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily –11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.—Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

REMBRANDT'S—413 E. 71st St., 517-8365. Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions & bacon. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–11. Private parties for 25. Closed Sun. **(I)** **AE, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. L Tues.–Sat. noon–3. Br Sun. 11:45–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

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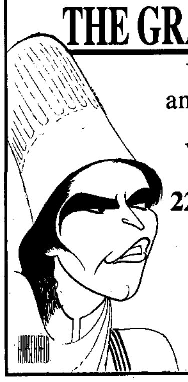

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CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. & Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St., 496-9240. Casual. Regional Mexican. Res. sug. Open daily for D 5–midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181 Casual. American. Spcls: lobster Newburg, crabmea Virginia, soft clam belly broil. Open Mon.–Fri 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat Closed Sun. **(M)** **AE, CB, DC, MC, V**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852 5257. Casual. American. Spcls: steaks, deli sand wiches, cheesecake. B daily 6:30–11. L daily 11–4:30 D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC**

MONTE'S VENETIAN ROOM—451 Carroll St., bet Third Ave. & Nevins St., 718-624-8984. Dress op Italian. Spcls: baked jumbo shrimp alla Monte, chick en scarpariello, baked clams. Res. sug. Open Sun.–Th urs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free vale parking. **(M)** **AE, CB, DC, MC,**

THE RIVER CAFE—1 Water St., 718-522-5200. Dre opt. American. Spcls: cold lobster salad with cayenn mayonnaise, salmon with saffron noodles, lamb wit eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Sat.–Sun. noon–3. D daily 7–midnight. Pianist nigh ly. **(E)** **AE, D**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-133 Casual. Thai. Spcls: pork/beef sarte, fish with ch sauce, fresh seafood daily. Res. nec. Open Mon.–F 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC,**

VILLA SECONDO—Fresh Meadows, 184-22 Hora Harding Expy., 718-762-7355. Casual. Northe Italian. Res. sug. L & D Tues.–Fri. noon–11, S 4–midnight, Sun. 2–11. Complete L. Closed Mon. (M) **AE, DC, MC,**

OTHER EVENTS

ARNIVAL/MARDI GRAS REMINDERS—There'll be others, certainly, but be advised of a couple of imminent special celebrations: The Cathedral of St. John the Divine *never* lets a noted date go by without a nod, and on 2/27, 28 we can observe **Carnival at the Cathedral,** with lots of music and dance from Brazilian samba to Dixieland, with puppets, dancers, stilt walkers, clowns, and more. In three performances—Fri. at 8, Sat. at 2 and 8—the entertainers will be the Paul Winter Consort, Pe De Boi, the On the Lam Street Band, the Mettawee River Puppet Company. The mad-mad-mad windup will be a procession through the Cathedral aisles with all hands—you, too—joining in. Take your own mask to Amsterdam Ave. and 112th St. (662-2133); $17.50, seniors and students half-price to the matinee . . . See Concerts, page 138, for who's-who-when-and-where details on **Mardi Gras at the Market,** the free jazz festival at Citicorp, 2/25–28. The space at Lexington-Third, 53rd–54th, is celebrating the season with music in the atrium, cohosted by WBGO-FM, as well as in some of the Center restaurants, including Les Tournebroches, Alfredo's, and Nyborg and Nelson, at 7 and 9. Judy Carmichael, Henry Butler will help make the sounds.

EW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

OTES FOR THE CALENDAR, as February turns into March: The **West Side Antiquarian Book Fair,** 2/28 and 3/1, spotlights 45 dealers from ten states, with all sorts of books—early Americana, Yiddish literature, children's classics, mysteries, popular series, and more—priced at $1 up, way up. All at Congregation Rodeph Sholom, 7 W. 83rd St. 6–10 Sat., 11–6 Sun. Temple volunteers manage the Fair, and have their own booth stocked with donated books. There are also refreshments to buy, and a wine-and-cheese party Sat. with $6 admission, good both days; Sun. entry is $3, when children under 12 are admitted free when with an adult . . . **Plants, Flowers, and Garden Designs** is just one half of a program by Friends of the Parks, 2/27 at 7:30. Meet them in the Chemcourt Greenhouse, Park Ave. at 48th St., and say hello to its designer, Mark K. Morrison. The evening winds up at the Municipal Art Society's Urban Center on Madison Ave., where landscape architects Mark K. Morrison and John Craver will talk about "Historic Prospect Park." $1 donation goes to the Camperdown tree fund (473-6283) . . . **Making Brooklyn Bloom**—a nice, springy title—is a celebration of herbs and of the Brooklyn Botanic Garden Herb Garden's 50th birthday. Date is 3/1, from 11 a.m. on. Displays, demonstrations, a film, and talks on a variety of topics, from "Good Eating" to "Potpourri, Sachets, Tinctures, and Oils," from "Herbal Wreaths" to practical gardening. Admission is free, at 1000 Washington Ave. (718-622-4433) . . . **Hattie Winston,** of *The Me Nobody Knows, The Tap Dance Kid,* et al, will be center stage for the season's first of Stan Tannen's Free Theatre Productions, the series that invites performers to read from their own favorite writers' works. Her date is 2/26 at 1:30, at St. Bartholomew's Church, Park Ave. and 51st St. The catchy title of one of her choices: "My Life As a West African Gray Parrot," by Lee Buchanan Bienen. Admission's free . . . **The Feather and the Circle,** a family program by Native American performers, uses stories, music, dance, and mime to explore the meaning of circles and feathers for North and South American Indians. Next date for the educational supplement to exhibits is 2/28 at 2, at the Museum of the American Indian, 155th St. and Broadway (283-2420). $2 admission, $1 for students and seniors.

HE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

TOUR WITH THE 92ND STREET Y—Advance registration is required (996-1105). 3/1, 1–4, **Artists' Hospitality:** visits to three SoHo artisans—a ceramicist, a tapestry designer and weaver, and a glass-art-gallery owner; $13. Phone for schedule of activities and out-of-town tours.

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

SHUTTERING IN THE COLD: "Winter Camera Techniques in the Field," with photographer Ray Pfortner and the Prospect Park Environmental Center (718-788-8500). 2/28 at 1, meet in the Picnic House, P.P.W. and 3rd St. (by car) or 5th St. (on foot). $2, children $1.

NATURE WALKS—At **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 2/28 at 10 a.m., a botanical safari with Joe Spano; take a field guide if you've got one. $2. 2/28 at 10 a.m., a winter photo walk; $3. Woodland walks, last Wed. of the month, at 10 a.m.; $1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1. . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 3/1 at 11 a.m., a winter nature walk; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

TRACK—U.S.A./Mobil Indoor Track and Field Championships (Madison Square Garden Arena; 564-4400). 2/27 at 6:30: See an international field, including Carl Lewis, Billy Olson, Diane Dixon, Sergey Bubka, and other greats, plus competition between American and Soviet track athletes. $8–$30.

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 2/24 at 7:30 vs. Portland; 3/3 at 7:30 vs. Utah. $8–$20. . . . **Nets** (Byrne Meadowlands Arena, East Rutherford, N.J.; 201-935-8888): 2/24 at 7:30 vs. Detroit; 2/27 at 7:30 vs. Indiana; 3/1 at 1 vs. Chicago. $6–$15.

WHEELS—U.S. Hot Rod Motocross and Mud Bog Championship (Madison Square Garden Arena; 564-4400). 2/28 at 7:30 and 3/1 at 1:30: Motor sports featuring dirt bike racing, mud bog action, and monster trucks. $15, $19 (children's discount on 3/1).

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 3/4 at 7:30 vs. Islanders. $9–$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/25 at 7:35 vs. Edmonton. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 2/26 at 8:05 vs. Pittsburgh; 2/28 at 7:05 vs. St. Louis; 3/3 at 8:05 vs. Boston. $16–$26.

COLLEGE BASKETBALL—STADIA Doubleheader (Madison Square Garden Arena; 564-4400). 2/25 at 7: Providence vs. Seton Hall; at 9:30: Syracuse vs. St. John's. $10–$14.50.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 2/28, Grey Lag Handicap; 3/1, Toboggan Handicap; 3/4, Catskill (NYB).

WRESTLING—(Madison Square Garden Arena; 564-4400): 2/23 at 7:30: World Wrestling Federation professional matches. $8–$14.

SOCCER—New York Express (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 2/27 at 8:05 vs. Baltimore; 3/4 at 8:05 vs. Minnesota. $9–$13.

CHILDREN

NEW YORK PHILHARMONIC, a Young People's Concert, Leonard Slatkin conductor, at Avery Fisher Hall (Broadway at W. 64th St.; 874-2424). 2/28 at 2: Mr. Slatkin will conduct a program entitled *The Evolution of Scherzo,* with music by eight composers including Beethoven, Mozart, and Tchaikovsky. $4, $8.

CHILDREN'S FILM, sponsored by the Committee for a Creative Playground at Loew's Sixplex (Broadway and 84th St.; 877-2354). 2/28 at 10 a.m.: See the film *Short Circuit,* about a spunky robot. $5 (includes a ticket for a raffle drawing).

CHILDREN'S FESTIVAL at the Market, Citicorp Center Atrium (153 East 53rd St. at Lexington Ave.; 559-2330). 2/28, 10–1: Face painting, juggling, balloon sculpting and more. Free.

THE CHUCK DAVIS DANCERS at the Triplex, Borough of Manhattan Community College (199 Chambers St.; 618-1980). 2/28 at 1: A program of traditional African dance. $4.

SNOOK AND SNAP by the Floating Hospital Children's Theatre at the Brooklyn Public Library, Grand Army Plaza Branch, Central Children's Room (corner of Eastern Pkwy. and Flatbush Ave.; 212-685-0193 or 718-780-7722). 2/28 at 12 and 2: A program in honor of Dental Health Day. Free.

CHILDREN'S FILM sponsored by the Parents League of New York at Central Presbyterian Church (Park Avenue at 64th St.; 737-7385). 2/28 at 1 and 3:30: *The Last Unicorn,* an animated feature. $2.50.

MYSTERY ISLAND IN THE HUDSON at Wave Hill Armor Hall (675 W. 252nd St.; 549-2055). 3/1 at 2: Mr. Bob Walters will give a slide lecture on the mysterious Bannerman Island Arsenal. Free (with weekend admission). All ages.

ILLUSION AND PRIEST IDIGITATION at St. Aloysius Parish Center (Onderdonk Ave. between Stockholm and Stanhope Sts.; 718-331-4085). 3/1 at 3: Father Jerry Jecewiz will present a program of magic, mirth, and mystery with guest, ventriloquist Kenny Warren. $6.

CHINESE FOLK TALES by the Yueh Lung Shadow Theatre at the Jamaica Arts Center (161-04 Jamaica Avenue, Queens; 718-478-6246). 2/23–2/27 at 10:30 a.m.: Learn about this 2000-year-old entertainment art form from a performance and a lecture/demonstration. Adults, $2.50; children, $1.50.

MUPPET BABIES LIVE! at (Madison Square Garden Felt Forum; 564-4400): See Kermit, Piggy, Fozzie Bear, and the rest, "as they were," in a new musical. 2/28 at

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11 a.m., 2:30 p.m., and 7:30 p.m.; 3/1 at 1 p.m. and 4:30 p.m.; 2/27 at 2:30 p.m. and 7:30 p.m. $8, $9.50.

BLACK AMERICAN POETRY at New York Public Library, Harlem Branch, (9 West 124th St.; 348-5620). 2/24 at 11 a.m.: Poetry of black Americans including Gwendolyn Brooks, Maya Angelou, and Langston Hughes will presented by poet Lindamichelle Baron for children ages 7–12. Free.

MARIONETTE VARIETY SHOW at the New York Public Library, 115th Street Branch (203 West 115th St.; 666-9393). 2/24 at 4: A puppet show, performed by the Winnie Wilson Puppet Players, which includes a special tribute to Dr. Martin Luther King. Free.

PINOCCHIO at the Penny Bridge Playhouse (Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn; 718-858-9152). A musical about the wooden puppet who wants to become a real boy. 2/24–2/26 and 3/3–3/5 at 10:30 a.m. and 1 p.m.; 2/27, 3/6 at 10:30 a.m.; 3/7 at 2 p.m. $4.

FELL OFF THE TRUCK—WHAT LUCK! Paper Bag Players, at Symphony Space (Broadway at 95th St.; 864-5400). 2/28, 3/1 at 2. $9.

ANDROCLES AND THE LION at Hartley House Theatre (413 W. 46th St.; 666-1716). Sat. at 1 and 3:30 through 3/21 and Sun. 3/8–3/22 at 3:30: A musical. Adults, $5; children, $4 (reservations recommended).

RING AROUND THE RAINBOW by the Shadow Box Theatre at J.H.S. 8 (108-35 167th St., Jamaica, Queens; 212-724-0677). 2/25, 2/26 and 3/4 at 10:30 a.m.; also at J.H.S. 190 (68-17 Austin St., Forest Hills, Queens; 212-724-0677). 2/27, 3/5, 3/6 at 10:30 a.m.: Children can learn about "crack" prevention through puppets. $2.50.

AFRICAN DRUM by the Shadow Box Theatre at American Museum of Natural History (79th St. at Central Park West), 2/23 at 10:30 a.m. and 12:30 p.m; also at P.S. 76 (220 W. 121st St.), 2/24, 2/26, and 2/27 at 10:30 a.m.; 2/25 at 10:30 a.m. and 12:30 p.m.: A program that promotes cross-cultural sharing and understanding. $2.50. Call 724-0677 for reservations.

THE ODYSSEY by the Open Eye at Theatre 3041 (3041 Broadway at 120th St.; 769-4142). 2/27 at 7:30 p.m.: Homer's epic tale set to music; also 2/28 at 7:30 p.m., and 3/1 at 3 p.m. at Henry Lindenbaum Jewish Center (270 W. 89th St.; 769-4142); 2/28 at 2 p.m. at St. Michael's Parish House (225 W. 99th St.; 769-4142). All performances, $6.

STORYTIME at Hudson Street Papers (234 Third Ave. between 19th and 20th Sts.; 529-9748). Every Sat. at 11 a.m.: Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Free.

MYTHS AND LEGENDS by Ten Ten Players at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 2/28 at 11 a.m.: A comic look at the Greek myths. $6.

GIRL SCOUT PAST at Richmondtown Restoration (441 Clarke Ave., Staten Island; 718-351-1617). 3/1, 2–4: Meet Girl Scout leader Carol Obler, and see photographs and newspaper clippings of Staten Island Girl Scouts 1936–1969 (free with museum admission).

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—2/28 at 1:30: *Grandtangle* by the Mock Turtle Marionette Theatre. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 2/28 and 3/1 at 11 and 1: *The Lion and the Mouse,* by Mary Churchill. $3.

CINDERELLA, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, 3/1–4/18. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore East (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Also at Eeyore's Bookstore West (2212 Broadway between 78th and 79th Sts.; 362-0634). Every Sun. at 11 a.m. Both programs, free.

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Steve Johnson and Imam, every Sat. at 2. $7.50... **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3... **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 3/1 at 1: *Pinocchio;* at 2:30: *Cinderella.* $3.95... **The Little People's Theater Company** (39 Grove St.; 765-9540). *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. $5... *The Beat Is With You,* an original rock musical, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6.... *Alfred the Dragon Is Here Again* at **New Media Repertory Co.,** (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), Sat. at 3:30 p.m. Adults, $4.50; children $3.50.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 2/28 and 3/1: "Pots for Everday Use"—Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 and 2:30 and Sun. at 11, Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk/gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CITY OF NEW YORK PARKS AND RECREATION—At **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—Aladdin. Sat., noon and 3 p.m. $2... At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—The Emperor and the Nightingale, about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2... At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/28 at 1: "Workshop Whistles," for ages 5–11. Free (must reserve).

CLAY PIT PONDS STATE PARK PRESERVE—2/28 at 10:30 a.m., a parent-tot nature program, for ages 3–4. 3/1 at 1, a puppet show for ages 6–12: Dr. Seuss's "The Lorax" (pre-registration required). End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). Free.

SOUTH STREET SEAPORT MUSEUM—At the Children's Center, 165 John St. (669-9400): Through Feb.: "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills, and interact with a 19th-century first mate. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily. See also "Whale's Tales," above.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area... "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games ... "Nature Area"—collection of small animals for children to observe .Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2. **Please Note:** Museum will be closed 2/28 and 3/1.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400). 2/28 at 1:30 and 3: "African Folk Tales"—Edmund Felix and Hilary Bader will present African stories set to music. Daily: "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach a lesson on how our bodies work.Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—2/28 at 3: "West African Folk Tales"—Join Deloris McCullough for an afternoon of stories. Free. Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12... Every Sat. at 11 "Arty-Facts"—a workshop that explores art concepts with games for children 4 and older. Hours: Mon., Wed., Thu., and Fri. 10–5, Sat. 11–6, Sun. 1–6 Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 2/28 at 1 "Woodcarving"—Join woodcarving craftsman Michael Griffiths and learn this intricate art (reservations required); 3/1 at 1 and 3: "Metal Dream Machines"—Educator Robin Roberts will use film clips to illustrate the materials used in urban construction (reservations required). "Storytelling"—Every Sat. at 11:30 a.m. for pre-schoolers. Also, in the 3rd-floor Main Gallery "Building Buildings."... Downstairs Gallery: "Big Top Puppets." Wed.–Fri., 2–5; Sat., Sun., 11–5. $2

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HE BITTER END—149 Bleecker St., 673-7030. 2/25, Perry Mason Loses; Louie Max & The Heart Attacks; Tedi Brunetti Band. **No credit cards.**

LUE NOTE—131 W. 3rd St., 475-8592. Through 3/1, The First Annual Brazilian Jazz Carnaval with Flora Purim & Airto plus The New York Samba Band, Tues.–Sun. at 9 & 11:30, with an extra show on Fri. & Sat. at 1:30 a.m. 3/2, Lorimel Machado Sarava Band. 3/3–8, Baden Powell; Claudio Roditi Brazilian Express. **AE, MC, V.**

HE BOTTOM LINE—15 W. 4th St., 228-7880. 2/26,27, The Max Roach Quartet featuring Cecil Bridgewater, Tyrone Brown and Odean Pope. 2/28, 4th Annual Fast Folk Music Show featuring Roger Deitz, Cliff Eberhard, John Gorka, Lucy Kaplansky, Rod McDonald, David Massengil, Nikki Matheson, Richard Meyer, Germanna Pucci and Eileen Weiss. 3/3, Sun Ra and His Alter-Destiny 21st Century Onmiverse Arkestra. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St., 228-6440. Through 2/28, pianist Jack Wilson with Boots Malleson on bass. 3/2–7, pianist Joanne Brackeen with Calvin Hill on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

JUN—129 Eighth Ave., at 16th St., 691-6174. Mon., Le Jazz. Tues., Stanley's Washboard Kings. Wed., the Cajun Hall Jazz Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Mon.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

RLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 3/1, Chris Connor. Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 3/2, Bucky and John Piazzarelli, Jr. 3/3–8, Fran Warren. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

GLE TAVERN—355 W. 14th St., 924-0275. 2/27, Irish Ballad night with host Greg Ryan. **No credit cards.**

TUESDAY'S—190 Third Ave., 533-7902. Through 3/1, Pat Martino Trio with Joey Barron and Steve La Spina. 3/2, Les Paul Trio. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

EDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. Through 3/1, singer Marti Stevens, Wed.–Sat. at 8:30, Sun. at 3. **AE.**

EENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Through 2/28, Peter Malinverni. **Upstairs:** 2/27 at 8, The High Heeled Women in *It's A Broad, Broad, Broad World*; ollowed by the Charlie Smalls Show with Big Black t 10, and the Mario Cantone Comedy Show at midight. 2/28 at 8, singer Janice Quinn with pianist ohn Biancooli; followed by Cabaret shows featuring N.Y.'s finest singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/25–28 from 10–3, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Sun. 5–10, singer Stan Edwards with Larry Intorella. Sun. & Mon. 10–3 a.m., singer-pianist Howard Barry with Bill Moring on bass. Tues. 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. *from* 7:30–12:30 a.m., *in addition from* 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 2/25, John Pizzarelli Jr. Trio. 2/26, Ken Peplowski Trio. 2/27, Frank Underwood. 2/28, Carla White. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Mid-Town jazz. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Through 2/28, pianist Bill Mays with Ron Carter on bass. 3/3–7, pianist Kenny Baron with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Through 3/7, *Mostly Mercer,* featuring Nancy LaMott and Sara Riva Krieger with the Ken Werner Trio, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/25–28, The Michel Camilo Trio with Dave Weckl, Anthony Jackson. 3/6,7, Ray Chew. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 2/25 at 8:30, Consuelo Jean Routtu. 2/26 at 9 & 10:30, Betsy Childs. 2/27 at 9, Valentine Ryder. 2/28 at 9, Terri Cerritto; Jean Ricciardelli at 11. 3/2 at 8:30, Neva Small. 3/3 at 8:30, Lisa Maxwell. **AE, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/26, Julian Cope. 2/27, Southside; Johnny & The Jukes. 2/28, Chameleons U.K.; Mighty Lemon Drops; Camper Van Beethoven. 3/6, March Violets. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 3/1, Timeless All Stars featuring Harold Land, Bobby Hutchinson, Curtis Fuller, Cedar Walton, Buster Williams, Billy Higgins. 3/2, Gil Evans' Orchestra. 3/3–8, James Moody. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. 2/25,26, Carl Hall. 2/27,28, The Marvelettes. 3/3,4, Valtinho. 3/5–7, Arthur Prysock sings *Gladys Shelley*. Tues.–Thurs. at 9 & 11, Fri. & Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/25, Joe Henry; The Wayfarers. 2/26, Plan 9. 2/27,28, Buster Poindexter and the Banshees of Blue. 3/1, Ramsey McLean & The Lifers. 3/2, Lucky 7 and New Orlean Platter Party with Bob Shannon. 3/3,4, Lil Queenie. 3/8, Ted Daniel. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. 2/25,26,3/4,5, Don Coates. 2/27,28, Lance Hayward alternating with Don Coates. 3/1–3, Lance Hayward. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/2, "Salsa Meets Jazz" with Tito Puente and his Latin/Jazz Ensemble, Mongo Santamaria and his Band with guest soloist Art Blakey. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 3/1, Collaboration featuring Jabbo Smith, Don Cherry, Jim Pepper, Kirk Lightsey, Ed Blackwell, and Bob Stewart. 3/2, Mel Lewis and the Jazz Orchestra. 3/3–8, The George Adams-Don Pullen Quartet featuring Dannie Richmond. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Through 3/1, The Sammy Price Group. 3/4–8, Woody Shaw. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 2/28, pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/26, Zero. 2/27,28, Steve Forbert; Ben Vaughn Combo. 3/2, 10th Anniversary & Texas Independence Day with Ray Wylie Hubbard, Doug Sahm and Gary P. Nunn. 3/4, Badfinger. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8th—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with comedy showcase every Wed.–Thurs. at 9, Fri.–Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 3/1, comedians Randy Credico, Mike Egan, Barry Weinbraub, Hiram Kasten and Danny Curtis, Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 3/2–8, comedians Wayne Cotter, Randy Credico, Mike Egan, Scott Bruce, Barry Weintraub, Danny Curtis, Hiram Kasten. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/25 at 8, Mary Jo Gennaro. 2/26 at 8, Collette Black & Jim Luzar. 3/2,3 at 8:30, singer Randa McNamara. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. *Magic cabaret with professional magicians* Fri.–Sat. from 8 p.m. **No credit cards.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 2/25, magician Imam and comedian Terry Day. 2/26, magician Torkova and Terry Day. 2/27, magician Slydini and comedian Keith Thomas. 2/28, magician Eric DeCamps and Keith Thomas. 3/2, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 2/28, Wayne Cotter, Mario Cantone, Rob Ross, Sun.–Thurs. at 9, Fri. at 8:30 & 11:30, Sat. at 9:30 & midnight. 3/3–8, Larry Horowitz, Dana Gould, Dan Spenser. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Through 2/28, Joe Barone and Lilyann Carol, alternating with singer-pianist Tommy Furtado and his quartet. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tues.,Thurs. & Sat. from 10 p.m.–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. Through 3/1, Emilio Reyes Orchestra alternates with the Johnny Mulay Orchestra. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club–restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 2/25,26, Astrud Gilberto "The Girl from Ipanema." 2/27, Mario Rivera and the Salsa Refugees. 2/28, Loremil Machado. 3/3, Oliver Lake & Jump Up. 3/4, Urban Blight. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . . . 2/27,28 at 11, Laurie Beechman. . .Through 3/7, Yma Sumac, the legendary Sun Virgin, Tues.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret–restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot, shows nightly at 9 & 11 p.m. . . . Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St., 764-8930. The new restaurant/cabaret with singer Judy Kreston and pianist-composer David Lahm, Tues.–Sat. at 9 & 11, thru 2/28. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/25 at 8, The Outcasts. 2/26,27 at 8 & 11, Group V. 2/28 at 8, Grace Cosgrove; John Palasz at 11. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues.–Thurs. at 8, Fri. at 7:30 & 10, Sat. at 7 & 10, Sun. at 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 2/27 at 8, singer Julie Wood; singer Vince Zappacosta at 10. 2/28 at 8, singer Libby Miles; singer Ann Mohan at 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Michael Feinstein, every Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Thru 2/28, jazz-pianist George Shearing, every Tues.–Sat. at 10 & midnight. 3/3–28, singer-pianist Buddy Greco. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.--Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. 3/3–4/4. Kate Toomey and her band Heartbeat, play for dancing, Tues.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat 10–2 a.m. **AE, CB, DC, MC, V**

PARKER MERIDIEN—118 W. 57th St., 245-5000. 245-5000. **Le Bar Montparnasse:** Through 4/20, th Eddie Moore Jazz Trio, every Tues.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terin Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sa from 8:30–12:30. **AE, CB, DC, MC, V**

SHERATON RUSSELL—45 Park Ave., at 37th St., 685-7676. **Judge's Chamber:** Through 2/28, jazz-pianis Richard Sussman with Boots Maleson on bass, Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant piano bar with composer/lyricist/pop-jazz singer An Hampton Callaway, every Thurs.–Sat. from 9–1 a.n **Cabaret Room:** Every Fri. & Sat. at 11:30, *Innuen* .... a satirical musical revue featuring Nancy Johnsto Stephen Joseph and Michael McAssey. 2/26 at 1 *Hilly, Lili and Lulu*, musical comedy revue. 2/28, 3/ at 8:30, singer Thomas Bogdan with pianist Har Huff. **AE,MC,**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/2 at 8:30, Evelyn Beeber. 2/27 at 8:30, *Mama's Sund Night Insanity*, character comedy. **No credit card**

LE VERT GALANT—109 W. 46th St., 382-0022. Gre French restaurant. Singer-pianist Kosmas, Tues.–S from 7:30 p.m. **AE, CB, DC, MC,**

MRS. J'S SACRED COW—228 W. 72nd St., 873-406 Restaurant–piano bar with pianists Keith Thompso Paul Sportelli, and Roy Glover alternating night from 8 p.m. **AE, CB, DC, MC,**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. A Deco lounge featuring pianist/vibraphonist Al Man with singer/guitarist Jon Luks, Wed.–Sat. from 9 a.m. **AE, CB, DC, MC,**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Pia bar–restaurant. Tues., Andy Monroe. Wed., Sat. Mon., Bobbi Miller. Thurs. & Fri., Buck Bucho Sun., George Cotton. **AE, DC, MC,**

RADIO
HIGHLIGHTS

Wed., Feb. 25

3:00/WNCN—Corelli: Cto. Grosso in g, Op. 6, No. 8, "Christmas"; **Dragonetti:** Andante and Rondo for Double-Bass ınd Piano in D.

WNYC—Marshall: *Fragility Cycles.*

ı:00/WQXR-AM/FM—Bach: Cto. in ł for 2 Violins and Orch.; **Rossini:** Qt. No. 6 in F.

5:00/WNCN—Griffes: *The Pleasure Dome of Kubla Khan;* **Vivaldi:** *La Stravaganza:* Cto. for Violin in G, Op. 4, No. 12.

ι:00/WNCN—urstenau: Rondo rillant, Op. 38.

:04/WQXR-M/FM—Mozart: Qnt. n E-Flat for Piano and Winds.

:00/WNCN—chubert: Fantasia in C, Op. 15, "Wanderer"; **chütz:** Motets.

VNYC—Bizet: *armen:* Fantasy; **emlinsky:** String Qt. Io. 1 in A.

:05/WQXR-M/FM—lendelssohn: "The lebrides" Ov.; **hatchaturian:** Flute to.

:00/WNCN—/alton: Cto. for Cello; **rahms:** Scherzo in e-ıt, Op. 4.

:06/WQXR-M/FM—"McGraw-ill Young Artists ıowcase." Robert ıerman, host.

Thu., Feb. 26

00/WNCN—Mozart: o. for Piano No. 14 in Flat; **M-A. harpentier:** Sonata à .

NYC—Reimann: *quiem.*

00/WQXR-M/FM—Bernstein: vertimento for Orch.; **ındel:** Trio Sonata in Flat, Op. 5, No. 7.

00/WNCN—lemann: Cto. for ıte and Harpsichord . 3 in A; **Borodin:** ıerzo in D, "Les ıdredis."

00/WNCN—Benda: Sinfonia No. 5 in A.

7:00/WQXR-AM/FM—"Ensembles of the Philharmonic." Live concert featuring members of the New York Philharmonic in concert.

8:00/WNCN—Granados: *Escenas Romanticas;* **Verdi:** *Te Deum.*

WNYC—"Chamber Music at the Y." **Saint-Saens:** *Carnival of the Animals;* **Stravinsky:** *The Soldier's Tale.*

8:05/WQXR-AM/FM—Mozart: Sym. No. 35 in D, "Haffner."

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Vienna Philharmonic. Lorin Maazel, conductor. **Mozart:** Sym. No. 40 in g; **Stravinsky:** *Firebird* Suite (1919).

Fri., Feb. 27

3:00/WNCN—Beethoven: Sonata for Piano No. 21 in C, Op. 53, "Waldstein"; **Bartók:** Dance Suite.

WNYC—Glass: *Music With Changing Parts.*

4:00/WQXR-AM/FM—Rossini: Sonata No. 1 in G for Strings.

5:00/WNCN—Ziehrer: "Carnival Children" Waltz, Op. 382; **C.P.E. Bach:** Sonata for Harp in G.

6:00/WNCN—Avison: Cto. Grosso No. 9 in C.

7:00/WQXR-AM/FM—Brahms: Cello and Piano Sonata No. 2 in F.

8:00/WNCN—Various: English and Italian Music for Viols and Voice; **Bartók:** *For Children:* Vol. 2.

WNYC—"The Opera Box: The Show-Me Isolde." Recordings of the Missouri-born Wagnerian, Helen Traubel.

8:05/WQXR-AM/FM—R. Strauss: Horn Cto. No. 1 in E-Flat; **Stravinsky:** Sym. in C.

9:00/WNCN—Dvorák: Sym. No. 6 in D, Op. 60; **Brahms:** German Folk Songs.

WNYC—Harbison: *Ulysses Bow.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Esa-Pekka Salonen, conductor; violinist Ulf Hoelscher. **Haydn:** Sym. No. 99 in E-Flat; **Korngold:** Violin Cto. in D; **Sibelius:** Sym. No. 5 in E-Flat.

Sat., Feb. 28

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Lili Kraus. **Mozart:** Piano Sonata No. 8 in a; **Schubert:** "Grazer" Fantasie.

10:00 a.m./WNCN—Debussy: *La Mer.*

WNYC—Mussorgsky: *A Night on Bald Mountain;* **Reger:** Ballet Suite.

10:04 a.m./WQXR-AM/FM—Rossini: *Bianca e Faliero:* Ov.; **Schumann:** Cto. for 4 Horns and Orch.

11:00 a.m./WNCN—Mozart: Mass in C, "Coronation."

11:05 a.m./WQXR-AM/FM—Handel: Cto. in F; **Vaughan-Williams:**"Norfolk" Rhapsody No. 1 in e.

12:00/WNCN—Rachmaninoff: Preludes, Op. 23, Nos. 5–7; **Debussy:** Sonata for Cello and Piano in d.

WNYC—Griffes: *Roman Sketches.*

12:05/WQXR-AM/FM—Haydn: Trumpet Cto. in E-Flat.

1:00/WNCN—Schumann: *Kreisleriana,* Op. 16.

WNYC—Kay: *Five Portraits;* **Swanson:** Cto. for Orch.

1:30/WQXR-AM/FM—"The Metropolitan Opera Broadcast." **Massenet:** *Manon* (Malfitano, Shicoff, Holloway, Furlanetto/Rosenthal).

5:00/WNCN—Bach: Cto. for 3 Harpsichords in d.

5:35/WQXR-AM/FM—Bach: Cantata No. 147: "Jesu, Joy of Man's Desiring."

6:00/WNCN—Respighi: *The Birds;* **Fauré:** Fantaisie, Op. 79.

6:05/WQXR-AM/FM—Bruch: Violin Cto. No. 1 in g.

8:00/WNCN—Trad.: Gregorian Chant; **Bach:** "Brandenburg" Cto. No. 4 in G.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Pierre Boulez, conductor; soprano Phyllis Bryn-Julson. **Boulez:** *Improvization sur Mallarmé I;* **Bartók:** *The Wooden Prince.*

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Ballo in Maschera* (Price, Battle, Ludwig, Bruson, Lloyd, Natl. Phil. Orch. and London Opera Chorus/Solti).

Sun., March 1

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Wilhelm Kempff. **Bach:** Cantata No. 29: Sinfonia; **Beethoven:** Variations and Fugue in E-Flat, Op. 35, "Eroica."

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. in d.

WNYC—Schubert: "Der Hirt auf dem Felsen."

11:00 a.m./WNCN—Trad.: Gregorian Chant: "Requiem Mass."

WNYC—A birthday tribute to Chopin.

12:00/WNCN—Vivaldi: Cto. for Oboe, Strings, and Continuo in C.

12:05/WQXR-AM/FM—Beethoven: Piano Cto. No. 4 in G; **Holst:** *The Planets.*

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor; pianist Alicia de Larrocha. **Fauré:** *Pelléas et Melisande:* Incidental Music, Op. 80; **Ravel:** Cto. for Piano in G; **Copland:** Sym. No. 3.

WNYC—Bartok: Sonata for Solo Violin.

3:00/WNCN—Handel: Cto. for Organ No. 10 in D, Op. 7, No. 4.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; mezzo-soprano Marilyn Horne. **Webern:** Cto. for 9 instruments; **Mahler:** *Kindertotenlieder;* **Paine:** Sym No. 2.

4:00/WNCN—Reinecke: Sonata for Flute and Piano in e, Op. 167, "Undine."

7:00/WNCN—J. Graun: Cto. for Violin and Viola in C.

7:30/WNYC—Schumann: Fantasie, Op. 17.

8:00/WNCN—Spohr: Concertante for Harp, Violin, and Orch. in G; **Saint-Saens:** Cto. for Cello No. 2 in d, Op. 119.

8:05/WQXR-AM/FM—"The Opera House." **Rossini:** *La Cenerentola* (Berganza, Capecchi, Alva, London Sym. Orch. and Chorus/Abbado).

9:00/WNCN—Brahms: Sym. No. 2 in D, Op. 73; **Beethoven:** Sym. No. 6 in F, Op. 68, "Pastorale": First movement.

9:30/WNYC—"Pipedreams." A recital from the Cathedral of St. John the Divine by organist Thomas Murray, recipient of the 1986 International Performer of the Year Award.

Mon., March 2

3:00/WNCN—Mozart: Sym. No. 25 in g; **Handel:** Cto. Grosso in g, Op. 6.

4:00/WQXR-AM/FM—Praetorius: *Terpsichore:* Dances; **Rachmaninoff:** *The Rock* (Fantasy for Orch.).

5:00/WNCN—Barber: *Music for a Scene From Shelley.*

6:00/WNCN—Praetorius: Terpsichore.

7:00/WQXR-AM/FM—Beethoven: Qt. No. 11 in f, "Serioso."

8:00/WNYC—The 1986 Salzburg Festival. Rudolph Buchbinder, piano. **Schumann:** Fantasy in C, Op. 17; **Beethoven:** Sonata in f, Op. 57, "Appassionata."

8:05/WQXR-AM/FM—Smetana: "Festive" Sym.

9:00/WNCN—Schubert: Piano Trio No. 2 in E-Flat, Op. 100; **Salzedo:** Variations on a Theme in Ancient Style for Harp, Op. 30.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Christopher Hogwood, conductor; soprano Arleen Auger, mezzo-soprano Carolyn Watkinson, tenor John Aler, bass-baritone John Cheek, the Tanglewood Festival Chorus. **Mozart:** Sym. No. 32 in G; "Exsultate, jubilate"; Requiem in d.

Tue., March 3

3:00/WNCN—Tchaikovsky: *Romeo and Juliet;* **Porpora:** Cto. for Cello and Strings in G.

WNYC—Aho: Sym No. 4; **Lutoslawski:** *Livre pour Orchestre.*

4:00/WQXR-AM/FM—Czerny: Divertissement de Concert.

5:00/WNCN—Gershwin: "Cuban" Ov.

6:00/WNCN—Telemann: Cto. Secondo in D.

7:00/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

8:00/WNCN—"WNCN Live."

WNYC—St. Paul Chamber Orchestra. Paul Schoenfield, guest composer and pianist. **Schoenfield:** 6 British Folk Songs for Cello and Piano; **Dvorák:** Piano Qnt. in A, Op. 81.

8:05/WQXR-AM/FM—Handel: Recorder Cto. in F; **Rachmaninoff:** *The Bells.*

9:00/WNCN—Dvorák: Sym. No. 9 in e, Op. 95, "From the New World"; **Bach:** Toccata in g.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; pianist Murray Perahia. **Cimarosa:** Ov. to *L'apprensivo raggirato.*

less otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, February 25–27 and March 2–3

② **WCBS**
975-4321
④ **WNBC**
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⑤ **WNYW**
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⑦ **WABC**
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⑨ **WOR**
(201) 330-2153
⑪ **WPIX**
949-1100
⑬ **WNET**
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㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
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Ⓗ **HBO**
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Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
② *Today's Business*
④ Wed.–Fri.: *Today in New York*
Mon.–Tue.: News
⑤ *Jayce*
⑦ *World News*
⑨ *Jimmy Swaggart*
⑪ Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
Ⓗ Wed.: **Movie:** *Platypus Cove*
Thu.: *The Blunder's Show*
Mon.: **Movie:** *Oliver Twist*
Ⓜ Thu.: **Movie:** *Eleni*
Fri.: **Movie:** *The Zoo Gang*
Mon.: **Movie:** *Tribute*
Tue.: **Movie:** *Treasure of the Four Crowns*
Ⓢ Thu.: **Movie:** *The Man From Button Willow*

6:05 a.m.
Ⓗ Fri.: *In Search of the Wow Wow*

6:30 a.m.
② News
④ Wed.–Fri.: News
Mon.–Tue.: *Before Hours*
⑤ *Centurions*
⑨ *700 Club*
⑪ *Mask*
Ⓗ Thu.: *Family of Strangers*
Ⓢ Fri.: **Movie:** *Dusty*

6:45 a.m.
④ Mon.–Tue.: News
㉑ *A.M. Weather*

7:00 a.m.
④ *Today*
⑤ *Rambo*
⑦ *Good Morning America*
⑪ *Heathcliff*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
Ⓗ Fri.: **Movie:** *Rocco's Star*
Ⓜ Wed.: **Movie:** *Zulu Dawn*
Ⓢ Wed.: *Follies*
Mon.: *The Exchange Student*

7:05 a.m.
Ⓗ Tue.: *A Winter Story*

7:30 a.m.
② *Morning Program*
⑤ *Defenders of the Earth*
⑨ *Straight Talk*
⑪ *GoBots*
㉑ Wed.–Fri.: *Hooked on Aerobics*
Mon.–Tue.: *Body Electric*
Ⓗ *Fraggle Rock*
Ⓢ Thu.: *The Velveteen Rabbit*
Tue.: *The Paper Chase*

8:00 a.m.
⑤ *The Flintstones*
⑪ *Galaxy Rangers*
⑬ *Square One TV*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Night of the Comet*
Thu.: **Movie:** *The Purple Rose of Cairo*
Fri.: **Movie:** *Charlie Chan and the Curse of the Dragon Queen*
Mon.: **Movie:** *Advice to the Lovelorn*
Tue.: **Movie:** *The Ruling Class*
Ⓜ Thu.: **Movie:** *Interrupted Melody*
Fri.: *Action Family*
Mon.: **Movie:** *La Cage aux Folles 3: The Wedding*
Tue.: **Movie:** *Gremlins*
Ⓢ Thu.: **Movie:** *Night of the Comet*
Fri.: **Movie:** *Young King Arthur*
Mon.: **Movie:** *2010*

8:30 a.m.
⑤ *My Little Pony*
⑨ *Romper Room*
⑪ *Scooby Doo*
⑬ *Mister Rogers' Neighborhood*
Ⓜ Fri.: **Movie:** *Bad Medicine*
Ⓢ Wed.: **Movie:** *Police Academy 2: Their First Assignment*
Tue.: **Movie:** *Barn Burning*

9:00 a.m.
② *True Confessions*
④ *People's Court*
⑤ *Brady Bunch*
⑦ *Morning Show*
⑪ *The Munsters*
⑬ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Captain Kangaroo*
Ⓜ Wed.: **Movie:** *Agnes of God*

9:30 a.m.
② *The Judge*
④ *Love Connection*
⑤ *Leave It to Beaver*
⑨ *Zoobilee Zoo*
⑪ *F-Troop* (except Fri., Mon.)
Fri.: *Keys to Success*
Mon.: *What a Country*
㉛ *Body Electric*
Ⓗ Thu.: *The Talk Show*
Fri.: *Flashback:* "The Great Plague"
Ⓜ Mon.: **Movie:** *Yankee Doodle Dandy*

10:00 a.m.
② *$25,000 Pyramid*
④ *Sale of the Century*
⑤ *I Love Lucy*
⑦ *Jeopardy II*
⑨ *My Favorite Martian*
⑪ *Falcon Crest*
㉛ *International Television*
Ⓗ Wed.: **Movie:** *Maxie*
Thu.: **Movie:** *Victory*
Mon.: *The Talk Show*
Ⓜ Thu.: **Movie:** *Sunday Dinner for a Soldier*
Tue.: **Movie:** *Bad Medicine*
Ⓢ Wed.: **Movie:** *Kiss Me Kate*
Thu.: **Movie:** *The Angel Wore Red*
Fri.: **Movie:** *Ride, Vaquero*
Mon.: **Movie:** *The House of the Seven Hawks*
Tue.: **Movie:** *The Clown*

10:30 a.m.
② *New Card Sharks*
④ *Blockbusters*
⑤ *Bewitched*
⑦ *Split Second*
⑨ *Abbott and Costello*
Ⓗ Fri.: **Movie:** *Dreamchild*
Mon.: **Movie:** *The Beniker Gang*
Tue.: **Movie:** *The Quick and the Dead*
Ⓜ Fri.: **Movie:** *Johnny Dangerously*

11:00 a.m.
② *Price Is Right*
④ *Wheel of Fortune*
⑤ *One Day at a Time*
⑦ *Fame, Fortune, and Romance*
⑨ *Partridge Family*
⑪ *Best Talk in Town*
㉛ *International Television*
Ⓜ Wed.: **Movie:** *Thomasine and Bushrod*

11:30 a.m.
④ *Scrabble*
⑤ *All in the Family*
⑦ *Webster*
⑨ *I Dream of Jeannie*
⑪ *Good Times*
Ⓜ Thu.: **Movie:** *Remo Williams: The Adventure Begins . . .*
Ⓢ Fri.: **Movie:** *Cloud Waltzing*
Tue.: **Movie:** *WarGames*

12 NOON
② ⑨ News
④ *Super Password*
⑤ *Hour Magazine*
⑦ *Ryan's Hope*
⑪ *Sanford and Son*
㉛ Wed.–Fri.: *The Duchess of Duke Street*
Mon.–Tue.: TBA
Ⓗ Wed.: **Movie:** *Raintree County*
Thu.: **Movie:** *Just the Way You Are*
Fri.: **Movie:** *The Pursuit of D. B. Cooper*
Mon.: *From Star Wars to Jedi: The Making of a Saga*
Tue.: *And Now for Something Completely Different*
Ⓜ Fri.: **Movie:** *The Idolmaker*
Mon.: **Movie:** *Agnes of God*
Tue.: **Movie:** *Headin' for Broadway*
Ⓢ Wed.: **Movie:** *Gung Ho*
Thu.: *The Jilting of Granny Weatherall*
Mon.: **Movie:** *Return of the Jedi*

12:30
② *Young and the Restless*
④ *Word Play*
⑦ *Loving*
⑪ Wed.: **Movie:** *The Wilby Conspiracy* (1975). Michael Caine.
Thu.: **Movie:** *Sole Survivor* (1969). Vince Edwards.
Fri.: **Movie:** *The Brotherhood of the Bell* (1970). Glenn Ford.
Mon.: **Movie:** *Jock Peterson* (1975). Jack Thompson.
Tue.: **Movie:** *Salt in the Wound* (1972). George Hilton.

1:00
④ *Days of Our Lives*
⑤ *Value Television*
⑦ *All My Children*
⑨ Wed.: **Movie:** *The Seduction of Miss Leona* (1980). Lynn Redgrave.
Thu.: **Movie:** *Daughter of the Mind* (1969). Ray Milland.
Fri.: **Movie:** *Oklahoma Crude* (1973). George C. Scott.
Mon.: **Movie:** *The Lolly Madonna War* (1973). Rod Steiger.
Tue.: **Movie:** *I Walk the Line* (1970). Gregory Peck.
㉛ *Anna Karenina* (except Tue.)
Tue.: *Masterpiece Theatre: Lost Empires*
Ⓜ Wed.: **Movie:** *The Badlanders*
Ⓢ Thu.: **Movie:** *Out of Africa*

1:30
② *As the World Turns*
Ⓗ Mon.: **Movie:** *Control*
Tue.: **Movie:** *California Suite*
Ⓜ Thu.: **Movie:** *Hanky Panky*
Tue.: **Movie:** *The Doctor Takes a Wife*
Ⓢ Fri.: **Movie:** *Johnny Dangerously*
Tue.: **Movie:** *Gung Ho*

2:00
④ *Another World*
⑤ *Dennis the Menace*
⑦ *One Life to Live*
㉛ Wed.–Fri.: *Madame Bovary*
Mon.: *Health Care in America*
Tue.: *Pride of Place*
Ⓗ Thu.: **Movie:** *Control*
Fri.: **Movie:** *A Shining Season*
Ⓜ Fri.: **Movie:** *The Great American Broadcast*
Mon.: **Movie:** *The Hunchback of Notre Dame*
Ⓢ Wed.: **Movie:** *The Best of Times*

2:30
② *Capitol*
⑤ *The Jetsons*
⑪ *Superfriends*
⑬ Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking:* "Baking"
Ⓜ Wed.: **Movie:** *Looker*
Ⓢ Mon.: **Movie:** *For Heaven's Sake*

3:00
② *Guiding Light*
④ *Santa Barbara*
⑤ *Silverhawks*
⑦ *General Hospital*
⑨ *Vegas*
⑪ *Smurfs*
⑬ Wed.: *The Woodright's Shop*
Thu.: *People, Pets, and Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *Learning in New York:* "Health Education"
㉑ *Lilias, Yoga, and You* (except Tue.)
Tue.: *Learning in New York:* "Health Education"
㉛ Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Family*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
Ⓗ Wed.: *Not Necessarily the News*
Mon.: **Movie:** *Mystery Mansion*
Ⓜ Tue.: **Movie:** *The Detective*
Ⓢ Fri.: *The Golden Honeymoon*

3:30
⑤ *She-Ra*
⑪ *Ghostbusters*
⑬ *Sesame Street* (except Tue.)
㉑ *Hooked on Aerobics* (except Tue.)
㉛ *Video Music Box*
Ⓗ Wed.: *The Survival Series*
Thu.: *Family of Strangers*
Tue.: **Movie:** *The Brother From Another Planet*
Ⓜ Thu.: **Movie:** *Cat's Eye*
Fri.: **Movie:** *Tribute* (cc)

4:00
② *Divorce Court*
④ *Donahue*
⑤ *He-Man*
⑦ *Oprah Winfrey Show*
⑨ *Police Woman*
⑪ *G. I. Joe*
⑬ Tue.: *Mister Rogers' Neighborhood*
㉑ *Mister Rogers' Neighborhood*
Ⓗ Fri.: **Movie:** *Ups an Downs*
Ⓜ Wed.: **Movie:** *Yank Doodle Dandy*
Mon.: **Movie:** *Die Laughing*
Ⓢ Wed.: *The Bridge of Adam Rush*
Thu.: *The Velveteen Rabbit*
Fri.: *The Special Mag of Herself the Elf*
Mon.: *The Exchange Student*

Tue.: *The Wonderful World of Wombles*

4:30
2 *Superior Court*
5 *Thundercats*
11 *The Transformers*
13 *Mister Rogers' Neighborhood*
21 *Square One TV*
31 Wed.: *World Without Walls*
Thu.: *Heritage: Civilization and the Jews* (cc)
Fri.: *Planet Earth*
Mon.: *In the Face of Terrorism*
Tue.: *Moments in Time*
H Wed.: **Movie:** *Platypus Cove*
Thu.: *The Talk Show*
M Tue.: **Movie:** *Fletch*
S Thu.: **Movie:** *The Man From Button Willow*
Fri.: **Movie:** *Young King Arthur*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Fame*
13 *Square One Television*
21 *Sesame Street*
H Thu.: **Movie:** *Chariots of Fire*
Mon.: *This One Is for Dad*
M Thu.: **Movie:** *The Hunchback of Notre Dame* (cc)
S Wed.: *The Almost Royal Family*
Mon.: *The Horrible Honchos*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact* (cc)
31 Wed.: *Criminal Justice With Dean Ed Spingarn*
Thu., Tue.: *Black Viewpoint With Gasby Greely*
Fri.: *Albany Tonight*
Mon.: *Insight With Earl Weber*
H Mon.: **Movie:** *Martin's Day*
Tue.: *I Want to Go Home*
M Fri.: **Movie:** *Ghostbusters*
S Tue.: *Jack of Hearts*

5:45
31 *News From City Hall*

Weeknights, February 25–27 and March 2–3

WED., FEB. 25

:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computor Chronicles*
31 Italian programming
concludes at 8)
H **Movie:** *Casey's*
hadow
S **Movie:** *Torch Song*

:30
WKRP in Cincinnati
News
Benson
Nightly Business Report
Long Island Report
Movie: *Moving*
iolations

:00
4 News
*M*A*S*H*
Jeopardy
$100,000 Pyramid
The Jeffersons
Bodywatch
Nightly Business Report

:30
Wheel of Fortune
New Newlywed Game
Current Affair
Hollywood Squares
Entertainment Tonight
News
MacNeil/Lehrer
Profiles of Nature
Follies

:00
Mike Hammer
Highway to Heaven
Movie: *The Mechanic*
972). Charles Bronson.
Perfect Strangers
News
Movie: *Grease* (1978).
hn Travolta. Box-office
nash based on the
oadway musical about
gh-school life in the
50s; good score.
Mark Russell Comedy
ecial
Special: *The Bombing*
Osage Avenue
Movie: *White Nights*
Movie: *Up the*
ademy
Movie: *Le Joli Mai*

0
Head of the Class
Million Dollar Chance
Lifetime
Metroline: "Urban
nistry—A Voice for
icks." Examines the
luence of black
irches on their
igregants.
William Grant Still

0
Magnum, P.I.
Gimme a Break
Dynasty
9 *Benny Hill*
13 *Paul Robeson: Man of Conscience.* Profiles the life of Paul Robeson, the famous athlete, scholar, concert singer, actor, and early civil-rights activist.
21 **Movie:** *Eyes on the Prize* (1986)
31 *First City*
S **Movie:** *Gung Ho*

9:30
4 *The Tortellis*
9 **Basketball:** St. John's vs. Syracuse
M **Movie:** *My Chauffeur*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Barbara Walters Special.* Guests include Michael Douglas, Partick Duffy, and Bette Midler.
13 **Movie:** *The Emperor Jones* (1933). Paul Robeson. Robeson made movie history portraying Brutus Jones in this Eugene O'Neill classic.
21 *Flyers in Search of a Dream*
31 *First Edition:* "P. D. James"

10:06
N **Movie:** *Last Year at Marienbad*

10:15
H *Not Necessarily the News*

10:30
11 News
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *Poldark*
H **Movie:** *Joshua Then and Now*
S **Movie:** *Hot Resort*

11:12
13 *Brown Sugar:* "The War Years Through the Fifties." Film clips of actresses Lena Horne, Ethel Waters, Dorothy Dandridge, and others.

11:15
M **Movie:** *The Vals*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Sky King*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *The Mango Tree*

12:12 a.m.
13 *Masterpiece Theatre: Lost Empires*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:35 a.m.
S **Movie:** *The Best of Times*

12:40 a.m.
2 **Movie:** *The Awakening* (1980). Charlton Heston.

12:55 a.m.
M **Movie:** *Richard Pryor Live in Concert*

1:00 a.m.
5 *Story of a People*
7 **Movie:** *Island of the Lost* (1968). Richard Greene.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Delivery Boys*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *The Wild Angels* (1966). Peter Fonda.
9 **Movie:** *The Virgin Soldiers* (1970). Lynn Redgrave.
11 *Twilight Zone*

2:20 a.m.
M **Movie:** *Creator*

2:25 a.m.
S **Movie:** *Police Academy 2: Their First Assignment*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

2:35 a.m.
H **Movie:** *Atlantic City*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Come Out Fighting* (1945)

3:49 a.m.
5 *Make Room for Daddy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Gypsy Wildcat* (1944). Maria Montez.

4:10 a.m.
M **Movie:** *Thunder Alley*
S *The Almost Royal Family*

4:25 a.m.
H **Movie:** *Lust in the Dust*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:10 a.m.
S *The Bridge of Adam Rush*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

THU., FEB. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Fat Stuff"
31 Italian programming (concludes at 8)
S **Movie:** *The Jazz Singer*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Bald Eagle"
21 *Nightly Business Report*
H **Movie:** *Desperately Seeking Susan*
M **Movie:** *Ladyhawke*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Hummingbirds"

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *The Evil That Men Do* (1984). Charles Bronson.
7 *Our World*
9 News
11 **Movie:** *Brainstorm* (1983). Natalie Wood.
21 *Wild America:* "Grouse and Goshawk"
31 *Ascent of Man*
N **Movie:** *Stripper*
S **Movie:** *Night of the Comet*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Racism." Special report on race consciousness in America, including interviews with black students at Rutgers University.
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *The Colbys*
9 **Movie:** *Papillon* (1973). Steve McQueen, Dustin Hoffman.
13 **Movie:** *Eyes on the Prize* (1986)
21 *Mystery!: The Return of Sherlock Holmes*
31 *Masterpiece Theatre: Lost Empires*
H **Movie:** *Victory*
M **Movie:** *The Hitcher*

9:30
4 *Night Court*

10:00
2 *Neil Diamond Special*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *Woody Guthrie: Hard Travelin'.* Traces the performer's life with archival material, including photographs, letters, and interviews.
21 *Masterpiece Theatre: Lost Empires*
31 *Mystery!: The Return of Sherlock Holmes*
N **Movie:** *Hullabaloo Over Georgie and Bonnie's Pictures*
S **Movie:** *Fool for Love*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *Poldark*
H *The Hitchhiker*
M **Movie:** *Loose Screws*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
13 *Austin City Limits:* "Neil Young"
21 *TV Classics: The Jack Benny Show*
H **Movie:** *Control*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
9 *Carol Burnett*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Parting Glances*
S **Movie:** *Out of Africa*

12:20 a.m.
M **Movie:** *Hollywood Hot Tubs*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Love for Ransom* (1977). John Davidson.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Man of the West* (1958). Gary Cooper.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *C.H.U.D.*

1:30 a.m.
4 11 News
5 *Check It Out*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *Irma la Douce* (1963). Shirley MacLaine. Comedy about a Parisian streetwalker who falls for a naive young policeman.
9 **Movie:** *Desperate Journey* (1942). Errol Flynn.
11 *Nowhere to Turn: Needs in America*

2:10 a.m.
M **Movie:** *Bolero*

2:30 a.m.
4 *Sally Jessy Raphaël*
H **Movie:** *The Terminator*

2:50 a.m.
S **Movie:** *Too Scared to Scream*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Lifestyles of the Rich and Famous*

3:30 a.m.
4 *Here's Lucy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Istanbul* (1957). Errol Flynn.
11 *One Step Beyond*
M **Movie:** *The Hitcher*

4:20 a.m.
H **Movie:** *Desperately Seeking Susan*

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

4:35 a.m.
S **Movie:** *The Jazz Singer*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

11 *Keys to Success*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., FEB. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Vegetarian by Microwave"
31 Italian programming (concludes at 8)
H **Movie:** *Threshold*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Dusty*

7:00
2 4 News
5 M*A*S*H
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Grey Seals"
M *Action Family*

8:00
2 *Scarecrow & Mrs. King*
4 *Stingray*
5 **Movie:** *Popeye* (1980). Robin Williams.
7 *Webster*
9 News
11 **Movie:** *Honor Guard* (1981). Rod Steiger.
21 *Nature:* "The Shadow of Fujisan"
31 **Movie:** *Doctor Who*
H **Movie:** *Fright Night*
M **Movie:** *Bad Medicine*
N **Movie:** *Alice in Wonderland*
S *Brothers* (cc)

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Special:** *Love Boat*
9 **Movie:** *Zorro, the Gay Blade* (1981). George Hamilton.
13 *Great Performances: Laurence Olivier—A Life.* Part I. Award-winning portrait of actor Laurence Olivier.
21 *Great Performance Special:* "Irving Berlin's America." Sandy Duncan hosts this musical look at the legendary songwriter; includes film clips of Al Jolson, Alice Faye, Ethel Merman, Judy Garland, and many others.
S *David Steinberg*

9:30
31 *Blake's Seven*

10:00
2 *Falcon Crest*
4 *Crime Story*
5 11 News
H **Movie:** *House*
M **Movie:** *Perfect*
N **Movie:** *Privates on Parade*
S **Movie:** *Johnny Dangerously*

10:30
11 News
13 *Mark Russell Comedy Special*
31 *Mini Playhouse*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Swept Away . . .* (1975). Giancarlo Giannini. A nasty noblewoman and a poor sailor, stranded on an island, undergo startling role reversals.
21 *Wall $treet Week*
31 *Poldark*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*

11:35
H *Bruce Willis*

11:45
S **Movie:** *The Delta Force*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Le Sex Shop*
N **Movie:** *Alphaville*

12:30 a.m.
2 **Movie:** *McGarrett: Use a Gun, Go to Hell* (1979)
4 *Friday Night Videos*
7 *Hot Tracks*
9 *Entertainment Tonight*

12:35 a.m.
H **Movie:** *Youngblood*

1:00 a.m.
5 *Star Search*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
11 News

1:35 a.m.
M **Movie:** *Lost in America*

1:40 a.m.
2 **Movie:** *The Friends of Eddie Coyle* (1973). Robert Mitchum.

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *The Hound of the Baskervilles* (1959). Peter Cushing.
9 *Saturday Night Live*
11 *Twilight Zone*
S **Movie:** *Stick*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*
H **Movie:** *The Killing Fields*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *The Lemon Drop Kid* (1951). Bob Hope.
9 *Saturday Night Live*
11 **Movie:** *Charlie Chan and the Golden Eye* (1948)

3:10 a.m.
M **Movie:** *Silent Rage*

3:30 a.m.
4 *Music City USA*

3:53 a.m.
2 *Strike It Rich*

3:55 a.m.
S **Movie:** *Cloud Waltzing*

4:00 a.m.
4 *Hit City*
7 **Movie:** *Part 2, Walking Tall* (1975). Bo Svenson.
9 *The Saint*

4:23 a.m.
2 *Strike It Rich*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:53 a.m.
2 *Newsmakers*

4:55 a.m.
H **Movie:** *Missing in Action 2: The Beginning*
M **Movie:** *Bad Medicine*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:30 a.m.
9 11 News

MON., MAR. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
M **Movie:** *Tribute*
S **Movie:** *The Damned Don't Cry*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 M*A*S*H
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Grouse and Goshawk"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Vancouver Island Marmot"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Lipstick* (1976). Margaux Hemingway.
7 *MacGyver*
9 News
11 **Movie:** *Iceman* (1984). Timothy Hutton. Scientists find a Neanderthal man and bring him back to life.
21 *Planet Earth:* "Fate of the Earth"
31 *Tenko*
H **Movie:** *The Beniker Gang*
M **Movie:** *La Cage aux Folles 3: The Wedding*
N **Movie:** *A Private Function*
S **Movie:** *Return of the Jedi*

8:30
2 *My Sister Sam*
4 **Movie:** *The Karate Kid* (1984). Ralph Macchio.
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 **Movie:** *I'll Take Manhattan* (1986). Part II. Barry Bostwick. (Part I, Sun., 3/1 at 9.)
7 **Movie:** *The Betty Ford Story* (1986). Gena Rowlands.
9 **Movie:** *The Burning Bed* (1984). Farrah Fawcett. A housewife is physically and mentally abused by her husband; Fawcett at her best.
13 *American Playhouse: Dim Sum—A Little Bit of Heart.* Story of the conflicts in the life of a second-generation Chinese American.
21 **Movie:** *In the Good Old Summertime* (1949). Judy Garland.
31 *New York Screening Room*

9:30
H *The Talk Show*
M **Movie:** *Agnes of God*

10:00
5 11 News
31 *Racetrack*
H **Movie:** *White Nights*
N **Movie:** *Last Year at Marienbad*

10:30
11 News
13 *The Flapper Story.* Provocative look at young American women of the 1920s through interviews, film footage, and the music of the Jazz Age.
S **Movie:** *2010*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Surreal Eye:* "Peggy Guggenheim"

11:15
21 *Monty Python's Flying Circus*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
M **Movie:** *St. Elmo's Fire*

11:45
21 *TV Classics: General Electric Theatre*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
N **Movie:** *Parting Glances*

12:15 a.m.
21 *Long Island Report*

12:20 a.m.
H **Movie:** *Fatal Attraction*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:35 a.m.
S **Movie:** *Hot Resort*

12:40 a.m.
2 **Movie:** *The Phoenix* (1981). Judson Scott.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Suicide Commandos* (1968). Aldo Ray.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20 a.m.
M **Movie:** *Porky's Revenge*

1:30 a.m.
4 11 News

1:50 a.m.
H **Movie:** *Bloodline*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *The Games* (1970). Ryan O'Neal.
9 **Movie:** *The Prince Who Was a Thief* (1951). Tony Curtis.
11 *Twilight Zone*

2:15 a.m.
S **Movie:** *Into the Night*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

2:55 a.m.
M **Movie:** *Loose Screws*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 **Movie:** *A New Kind of Love* (1963). Paul Newman.

3:30 a.m.
4 *Here's Lucy*

3:50 a.m.
H **Movie:** *Control*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Son of Ali Baba* (1952). Tony Curtis.

4:05 a.m.
5 *Make Room for Daddy*

4:15 a.m.
M **Movie:** *Gimme an "F"*
S **Movie:** *For Heaven's Sake*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:25 a.m.
H **Movie:** *Martin's Day*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S **Movie:** *The Damned Don't Cry*

TUE., MAR. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Barn Burning*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Ordeal by Innocence*
M **Movie:** *Cat's Eye*

7:00
2 4 News
5 M*A*S*H
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Great Gray Owl"

8:00
2 **Premiere:** *Spies*
4 *Matlock*
5 **Movie:** *The Fan* (1981). Lauren Bacall. A Broadway actress is stalked by a psychotic admirer.
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *Finnegan, Begin Again* (1984). Robert Preston.
21 *Nova:* "Miracle of Life." Documents the chain of events that turns a sperm and egg into a newborn baby.
31 *Fairly Secret Army.* British comedy.
H **Movie:** *Stick*
M **Movie:** *Return of the Jedi*
N **Movie:** *The Compan of Wolves*
S **Movie:** *WarGames*

8:30
7 *Growing Pains*
9 *Million Dollar Chanc of a Lifetime*
13 *Innovation:* "Monthl Miseries—Premenstrual Syndrome"
31 *The Two Ronnies.* British comedy.

9:00
2 **Movie:** *I'll Take Manhattan* (1986). Part III. Perry King. (Part I, Sun., 3/1 at 9.)
4 *Hunter*
7 *Moonlighting*
9 **Special:** Police Sto
13 *Nova:* "Confessions a Weaponeer." George Kistiakowsky talks abou his unique life from atomic-bomb designer t anti-nuclear activist.

Movie: *The Spencer*
acy Legacy (1985). Film
bute to one of
ollywood's greatest
tors; interviews with
izabeth Taylor, Mickey
ooney, Katharine
epburn, and others.
Bergerac

:00
Hill Street Blues
11 News
Jack and Mike
Frontline: "Desperately
eking Baby." Focuses
the ambiguity and
artbreak which
netimes accompanies
vate adoption.
Solo. British comedy.
The Hitchhiker
Movie: *Le Joli Mai*
Brothers

:15
Movie: *Gremlins*

10:30
11 News
31 *Open All Hours.* British comedy.
H **Movie:** *The Quick and the Dead*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "Legacy in Limbo." Explores the current controversy surrounding the Museum of the American Indian in New York City.
21 *Monty Python's Flying Circus*
31 *War and Peace*
S **Movie:** *Gung Ho*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: General Electric Theatre*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Long Island Report*

12:05 a.m.
M **Movie:** *The Vals*
N **Movie:** *Stripper*

12:10 a.m.
H **Movie:** *The Terminator*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Legend of the Golden Gun* (1979). Hal Holbrook.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Tanganyika* (1954). Van Heflin.
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *Goodbye, Emmanuelle*

1:30 a.m.
4 11 News
5 *Get Smart*

1:45 a.m.
M **Movie:** *Vision Quest*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *The Undefeated* (1970). Rock Hudson, John Wayne.
9 **Movie:** *The Black Shield of Falworth* (1954). Tony Curtis.
11 *Twilight Zone*
H **Movie:** *Joshua Then and Now*

2:30 a.m.
4 *Sally Jessy Raphaël*
7 *Branded*
11 *Twilight Zone*

2:40 a.m.
S **Movie:** *The Catered Affair*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 **Movie:** *Petulia* (1968). Julie Christie. A recently divorced doctor falls for an unhappily married kook in this superb film; great cast.

3:30 a.m.
4 *Here's Lucy*

3:35 a.m.
M **Movie:** *Return of the Jedi*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Night of the Cobra Woman* (1972). Marlene Clark, Roger Garrett, Joy Bang. Grade-B chiller shot in "Slitherama!"
H **Movie:** *Stick*

4:30 a.m.
5 *Make Room for Daddy*
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S **Movie:** *Jack of Hearts* (cc)

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S *The Wonderful World of Wombles*

Weekend, February 28–March 1

SAT., FEB. 28

0 a.m.
New Wilderness
Young Edition
New Dating Game
David Toma Show
Keys to Success
Movie: *The River*

0 a.m.
Patchwork Family
Here's Lucy
World Tomorrow
Hee Haw!
Face-off
Josie and the Pussycats
Movie: *Grace Quigley*

5 a.m.
Movie: *American*
amer

a.m.
Cliffwood Kids
Popeye
Wild Kingdom
Condom Controversy
Superfriends

a.m.
Young Universe
Hickory Hideout
Wonderama
Kids Are People Too
Photon

a.m.
Berenstain Bears
Kissyfur
Woody Woodpecker
The Wuzzles
n the Black
Movie: *Sherlock*
es in Washington
3). Basil Rathbone.
dam Smith's Money
d
esame Street
ovie: *My Science*
ct

a.m.
Vildfire
ummi Bears
ainbow Brite
are Bears Family
Celebration of Black
re
Vall $treet Week
ovie: *The Oklahoma*
Dolls
ovie: *Love Is Better*
Ever

a.m.
uppet Babies

4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30 a.m.
5 *Get Along Gang*
11 *Soul Train*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Street Hawk*
13 *Frontline:* "The Nazi Connection"
21 *Focus on Society*
31 *Body Electric*
M **Movie:** *Rappin'*
S **Movie:** *Torch Song*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
11 *Three Stooges Hour*
31 *Owl/TV*
H **Movie:** *Body Rock*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *National Geographic Special:* "Among the Wild Chimpanzees"
7 *Bugs Bunny and Tweety*
9 *Wrestling Spotlight*
13 *Tony Brown's Journal*
21 *Economics U.$.A.*
31 *Sherlock Jones and Proctor Watson*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 **Movie:** *Comin' Round the Mountain* (1951). Abbott and Costello.
13 *Open Mind*
31 *The Perkins Family*
M **Movie:** *Moving Violations*
S **Movie:** *Police Academy 2: Their First Assignment*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *National Geographic Special:* "The Incredible Machine"
7 *Weekend Specials*
9 *Black Sheep Squadron*
13 *G.E.D. Preparation*
21 *Gourmet Cooking* (cc)
31 *Video Music Box*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*
H **Movie:** *Morons From Outer Space*

12:35
21 *This Old House*

1:00
2 *Cover Story*
4 *Fight Back*
5 **Movie:** *Horror Hospital* (1975). Dennis Price.
7 *American Bandstand*
9 *Vegas*
11 **Movie:** *Escape From New York* (1981). Kurt Russell.
13 *Metroline:* "Urban Ministry—A Voice for Blacks"
31 *All About TV*
M **Movie:** *The Red Badge of Courage*
S **Movie:** *Protocol*

1:10
21 *The Frugal Gourmet*

1:30
2 **Golf:** Doral Open
4 *Sports Lifestyles*
7 **Skiing:** World Cup
13 *This Old House*
31 *Cityscope*

1:45
21 *The French Chef*

2:00
4 *Wacky World of Sports*
9 **Hockey:** Rangers vs. Detroit
13 *American Playhouse: Go Tell It on the Mountain.* Olivia Cole.
31 *World TV Presents*
H **Movie:** *No Big Deal*

2:20
21 *The Magic of Oil Painting*

2:30
4 **College Basketball:** Michigan vs. Iowa
7 *Ebony/Jet Showcase*
M **Movie:** *The Professionals*

2:45
5 **Movie:** *Avenging Warriors of Shaolin* (1984)

2:55
21 *Last Chance Garage*

3:00
7 *Professional Bowlers*
11 *Twilight Zone*
S **Movie:** *Just the Way You Are*

3:30
2 **Basketball:** Milwaukee vs. Chicago
11 *Puttin' On the Kids*
21 *Motorweek*
H **Movie:** *The Truth About Alex*

4:00
11 *Puttin' On the Hits*
13 *Nova*
31 *Passion and Memory*

4:05
21 *The Woodwright's Shop*

4:30
4 **Golf:** Women's Kemper Open
7 *Wide World of Sports*
11 *Dance Fever*
H **Movie:** *American Dreamer*
M **Movie:** *Jim Thorpe—All American*

4:40
21 *This Old House*

5:00
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
13 *Innovation:* "World of Absolute Zero"
31 *Country Express*
S **Movie:** *The River*

5:15
21 *Brainstormers*

5:30
11 *What a Country*
13 *Newton's Apple*
31 *Debut*

5:50
21 *Austin City Limits:* "Chet Atkins"

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "In the Shadow of Fujisan"
31 *Images/Imagenes*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *State of the Art*
H **Movie:** *Uphill All the Way*
M **Movie:** *Grace Quigley*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
21 *All Creatures Great and Small*
31 *Looking East*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Ted Knight Show*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Grouse and Goshawk"
31 *Japan, the Living Tradition*
S **Movie:** *Police Academy 2: Their First Assignment*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *42nd Street* (1933). Ruby Keeler; colorized version.
7 *Sidekicks*
9 News
11 **Movie:** *The Shining* (1980). Jack Nicholson, Shelley Duvall.
13 21 *Wonderworks: The Little Princess*
31 *Flyers in Search of a Dream*
H **Movie:** *The Quick and the Dead*
M **Movie:** *Jagged Edge*

8:05
N **Movie:** *The Spirit of the Beehive*

8:30
4 *227*
7 *Sledge Hammer!*
9 **Basketball:** Knicks vs. Washington

9:00
2 **Movie:** *Pals* (1986). George C. Scott, Don Ameche. Comedy about two old Army buddies.
4 *Golden Girls*
7 **Movie:** *Supergirl* (1984). Helen Slater.
13 *Mystery!: The Return of Sherlock Holmes*
31 **Movie:** *The Diggers* (1985)
S **Movie:** *9½ Weeks*

9:05
21 *To the Manor Born*

9:30
4 *Amen*
H *The Hitchhiker*

9:40
21 *Mother and Son*

10:00
4 *Hunter*
5 News
13 *Film on Film:* "W. C. Fields"
H **Movie:** *Nighthawks*
M **Movie:** *Knights of the City*
N **Movie:** *A Joke of Destiny*

10:15
21 *Agony*

10:30
5 *Black News*
31 *Eye on Dance*

10:50
21 *The Fall and Rise of Reginald Perrin*

11:00
2 4 7 11 News
5 **Movie:** *The Comancheros* (1961). John Wayne.
9 *Benny Hill*
13 **Movie:** *Duck Soup* (1933). The Marx Brothers.
31 *City Dreams*
S **Movie:** *Goodbye, Emmanuelle*

11:25
21 *Monty Python's Flying Circus*

11:30
4 *Saturday Night Live*

7 News
9 **Movie:** *The Brotherhood of Satan* (1971). Charles Bateman.
11 **Movie:** *Prom Night* (1980). Jamie Lee Curtis.
M **Movie:** *Star 80*

11:45
2 *You Write the Songs*
7 **Movie:** *Electra Glide in Blue* (1973). Robert Blake.
H **Movie:** *The Final Terror*

12 MIDNIGHT
21 **Movie:** *The Most Dangerous Game* (1932). Joel McCrea. Powerful story of a big game hunter who uses men as his prey.
N **Movie:** *Blood Wedding*

12:15 a.m.
2 **Movie:** *Hannie Caulder* (1972). Raquel Welch.

12:45 a.m.
S **Movie:** *F/X*

1:00 a.m.
4 *Ask Dr. Ruth*

1:15 a.m.
5 **Movie:** *Madhouse* (1974). Vincent Price.
H **Movie:** *Joshua, Then and Now*
M **Movie:** *The Return of the Living Dead*

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20 Video*
11 *Million Dollar Secrets*

2:00 a.m.
4 *Dancin' to the Hits*
7 **Movie:** *The Big Shot* (1942). Humphrey Bogart.

2:11 a.m.
2 News

2:30 a.m.
4 *This Week in Country Music*
9 *Saturday Night Live*
11 News

2:40 a.m.
S **Movie:** *Just the Way You Are*

2:50 a.m.
M **Movie:** *Happy Birthday to Me*

2:56 a.m.
2 *Strike It Rich*

3:00 a.m.
4 **Movie:** *Dressed to Kill* (1946). Basil Rathbone.
11 **Movie:** *The Exorcist* (1973). Ellen Burstyn. A little girl becomes possessed by the Devil in this classic horror film.

3:15 a.m.
H **Movie:** *Delivery Boys*

3:26 a.m.
2 *Strike It Rich*

3:30 a.m.
9 *Saturday Night Live*

3:45 a.m.
7 **Movie:** *Massacre at Fort Holman* (1973)

3:56 a.m.
2 *Strike It Rich*

4:20 a.m.
S **Movie:** *Protocol*

4:26 a.m.
2 **Movie:** *The Strange Possession of Mrs. Oliver.* (1977). Karen Black, George Hamilton.

4:30 a.m.
9 *Phil Silvers*

4:45 a.m.
M **Movie:** *Avenging Angel*

4:50 a.m.
H **Movie:** *The Quick and the Dead*

5:00 a.m.
9 News
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., MAR. 1

6:00 a.m.
2 *Community*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christian Science*
S **Movie:** *Young and Free*

6:30 a.m.
2 *Young Universe*
4 *Joy of Gardening*
7 11 *Christopher Close-up*
9 *New Jersey People*
H **Movie:** *Old Enough*
M *Maxtrax #29*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
M **Movie:** *Time After Time*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *Today's Business*
5 *Focus on Britain*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *The Perkins Family*
31 Italian programming (concludes at 2)
H **Movie:** *Return of the Jedi*
S **Movie:** *Sesame Street Presents: Follow That Bird*

8:30 a.m.
5 *Sunday Mass*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *The Real Adventures of Sherlock Jones and Proctor Watson*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *Danger Mouse*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street* (cc)
21 *Wonderworks: The Little Princess*
M **Movie:** *The Gods Must Be Crazy*

9:30 a.m.
4 *Positively Black*
5 *Leave It to Beaver*
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*
S *All the Years*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
9 *Hour of Power*
11 *Photon*
13 *Supergran*
21 *To the Manor Born*
S **Movie:** *Lucas*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Three Stooges*
13 *The Perkins Family*
H *Fraggle Rock*

10:35 a.m.
21 *Mother and Son*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Bomba and the Elephant Stampede* (1951). Johnny Sheffield, Edith Evanson.
7 *News Conference*
9 *New Gidget*
13 *Owl/TV*
H **Movie:** *Victory*
M **Movie:** *Around the World in 80 Days*

11:10 a.m.
21 *Agony*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
7 *David Brinkley*
9 *Sunday Morning Funnies.* The Laurel and Hardy shorts "Hog Wild," "Their First Mistake," "Thicker Than Water," and a colorized version of "Helpmates."
11 **Movie:** *The World of Abbott and Costello* (1965). Comedy highlights from eighteen of the most popular Abbott and Costello films.
13 *Wonderworks: The Little Princess*

11:45 a.m.
21 *The Fall and Rise of Reginald Perrin*

12 NOON
2 **Basketball:** Oklahoma vs. Kentucky
4 *First Estate:* "Gay Dissent." Criticism of the Vatican's stand on homosexuality.
S *The Paper Chase*

12:20
21 *Nature:* "In the Shadow of Fujisan"

12:30
4 *Headlines on Trial*
5 **Movie:** *The Computer Wore Tennis Shoes* (1971). Kurt Russell.
7 *Business World*
13 *Inside Albany*

1:00
4 **College Basketball:** N. Carolina vs. Georgia Tech
7 *Like It Is*
11 **Movie:** *Wild in the Country* (1961). Elvis Presley.
13 *Firing Line*
H *Josie*
S **Movie:** *Two Weeks in Another Time*

1:25
21 *Flyers in Search of a Dream*

1:30
9 **Hockey:** Rangers vs. Washington
H **Movie:** *Thank God It's Friday*

2:00
2 **Basketball:** Philadelphia vs. Houston
7 **College Basketball:** TBA
13 *Great Performances: Laurence Olivier—A Life.* Part I.
31 *World TV Presents*
M **Movie:** *WarGames*

2:25
21 **Movie:** *Eyes on the Prize* (1986)

2:30
5 **Movie:** *Invasion of the Body Snatchers* (1978). Donald Sutherland.

3:00
4 *Sportsworld*
11 **Movie:** *Countdown* (1968). Robert Duvall.
31 *Washington Week in Review*
H **Movie:** *Breakin'*
S **Movie:** *Young and Free*

3:30
13 *Ossie and Ruby:* "Two White Horses"
21 *Brainstormers*
31 *Ask Congress*

4:00
4 **Golf:** Women's Kemper Open
7 *Wide World of Sports*
13 *Paul Robeson: Man of Conscience*
21 *Great Performance Special:* "Irving Berlin's America"
31 *Tony Brown's Journal*
M **Movie:** *Citizen Kane*

4:30
2 **Golf:** Doral Open
9 *House Calls*
31 *World Chronicle*
H **Movie:** *Berry Gordy's The Last Dragon*

5:00
5 *Kojak*
9 *Buck Rogers*
11 *Fame*
13 **Movie:** *Eyes on the Prize* (1986)
31 *Hello Jerusalem*
S *Follies*

6:00
2 4 7 News
5 **Movie:** *The Blue Knight* (1975). William Holden.
9 *Police Story*
11 **Movie:** *Exposed* (1983). Nastassja Kinski.
13 *Currents:* "Racism"
21 *Nova*
31 *U.S. Nippon Newscope*
M **Movie:** *Time After Time*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*
H *Fraggle Rock*
S **Movie:** *Sesame Street Presents: Follow That Bird*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Planet Earth*
31 *Japanese Theatre*
H **Movie:** *Return of the Jedi*

7:05
21 *Dr. Who*

8:00
2 *Murder, She Wrote*
4 *Easy Street*
5 *Solid Gold*
7 **Movie:** *Casanova* (1986). Richard Chamberlain.
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature*
31 *Africa*
M **Movie:** *Prizzi's Honor*
S **Movie:** *Lucas*

8:05
N **Movie:** *Bullshot*

8:30
4 *Valerie*
9 *Face-off*

8:55
21 *The Hitch-hiker's Guide to the Galaxy*

9:00
2 **Movie:** *I'll Take Manhattan* (1986). Part I of IV. Valerie Bertinelli. Mini-series about a British-born aristocrat who marries a publisher.
4 **Movie:** *The Dirty Dozen: The Deadly Mission* (1985). Telly Savalas.
5 *Star Search*
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Lost Empires*
31 **Movie:** *Eyes on the Prize* (1986)

9:30
9 *In Depth*
11 *Torn From the Land*
21 *Blake's Seven*
H *Bob Goldthwait*

10:00
5 11 News
9 *Straight Talk:* "Food Poisoning"
13 *Yes, Minister*
31 *Window on World TV:* "In the Heart of Racism."
N **Movie:** *Man Under Suspicion*
S **Movie:** *Cloud Waltzing*

10:15
M **Movie:** *The Gods Must Be Crazy*

10:30
5 Sports
11 *At the Movies*
13 *Fawlty Towers*
21 *Mystery!: The Return of Sherlock Holmes*
H **Movie:** *Victory*

11:00
2 4 7 News
5 *Taxi*
9 *World Tomorrow*
11 *Odd Couple*
13 *Independent Focus*

11:15
2 News

11:30
5 *Value Television*
7 News
9 *It Is Written*
11 *The Honeymooners*
21 *Nanny*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
7 **Movie:** *The Bat* (1959). Vincent Price.
9 *Jimmy Swaggart*
11 *Star Trek*
S **Movie:** *The Cotton Club*

12:05 a.m.
N **Movie:** *Flood Stage*

12:10 a.m.
M **Movie:** *The Ambassador*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *The Future of Black America*
H **Movie:** *Wildcats*

1:00 a.m.
2 *Peter Gunn*
4 *Circle of Fear*
9 *Joe Franklin Show*
11 *Tales From the Darksid*

1:30 a.m.
2 *Mr. Lucky*
5 *Check It Out*
11 News

1:40 a.m.
7 **Movie:** *The Best of Everything*

1:50 a.m.
M **Movie:** *Target*

2:00 a.m.
2 News
4 *Visiones*
5 *Christian Children's Fund*
9 **Movie:** *Secret of Seagull Island* (1981). Jeremy Brett.
11 **Movie:** *A Place in th Sun* (1951). Elizabeth Taylor.

2:15 a.m.
S **Movie:** *Friday the 13th Part V—A New Beginning*

2:20 a.m.
H **Movie:** *Bad Boys*

2:30 a.m.
4 *First Estate*
5 *St. Jude's*

3:50 a.m.
M **Movie:** *Prizzi's Ho*

3:55 a.m.
S *The Paper Chase*

4:00 a.m.
7 *Tales of the Unexpect*
9 *Return of the Saint*
11 *Twilight Zone*

4:25 a.m.
H **Movie:** *The Hills H Eyes II*

4:30 a.m.
7 *Tales of the Unexpec*
11 *Twilight Zone*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*
S **Movie:** *Cloud Waltzing*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Minimum ad, two lines. Display classified ads are available at $280.00 per inch, one-time insertion. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS
Furnished/Unfurnished
Manhattan

attery Park City Liberty House
TATUE OF LIBERTY—And Ocean iners out your windows. New, lg, 2 BR, marble bth, 4 1/2 rm, mod kitch, avail ow in lux drmn bldg. Unfurn. $2195/mo
12-674-4700/days 212-787-3752/eves

urnished Penthouse—West Village, 2 R, 2 bth, magnif views, wrap terr, lux ldg. Up to 1 year lease from March. 2600/mo or will accept best offer. Ga-ge and BMW also avail. 212-989-3389.

70s/Madison Ave—Near Carlyle Hotel. 2 BR. Sell or rent. Corporations wel-me. **212-308-9195.**

APARTMENTS
Furnished/Unfurnished
Staten Island

oxwood Sq—1 BR, 3 1/2 rms, prime ar-, pool, cptg, all appl, X bus on corner, g. By owner. $700/mo. **718-698-8262.**

APARTMENTS
Furnished/Unfurnished
Connecticut

ld Greenwich—Commuter's dream, 45 in NYC. Walk train, town, bch, school. **acious** Renov, 3BR, fplc, gar, yard. 800/mo. Avail 3/15. **Oversized** Renov BR, yard. $1200/mo. Avail 4/1. Steve. ys 203-622-3651, eves 203-637-4799.

APARTMENTS/HOUSES WANTED

vestment Banker—Seeks to buy/rent nhattan apt or loft. Broker. Call 7 days **2-645-1210.**

APARTMENTS/HOUSES TO SHARE

da Carrol's—Women's Roommate ferrals. Seen in Glamour. Largest se-tion. 51 E. 42 St. 212-972-9899.

O-OPERATIVES/CONDOS
Westchester

SCARBOROUGH-ON-THE-HUDSON
RESTIGIOUS BEECHWOOD
OMEOWNER'S ASSOCIATION

Rare end unit w/wonderful views of the Hudson & Palisades. 3 BR, 3 full bth Duplex w/formal din rm & terrace, Pogenpohl kitchen & brkfst rm w/skylights & liv rm w/cath clg. MBR suite w/dressg rm & terrace. Huge storage rm w/lndry. Many special appointments which simply must be seen to be appreciated. Proudly offered at $525,000

ARTHCHESTER
914-472-0800
PEN 7 DAYS & WED EVES

CO-OPERATIVES/CONDOS
Manhattan

11 5th Ave The Brevoort
Very large, luxury one bedroom, decorator-furnished co-op. New kitchen, new bathroom, new electrical, new thru wall a/c. Move right in. Principals only. Jerry Sussman (owner).
212-929-9110 9am - 3 pm
516-487-9765 evenings

TUDOR CITY 304-324 E. 41st St.
The in place today - your best co-op buy. A city within a city - walk to dine, to work, to the UN, to the theater. The pinnacle of convenience can be yours.
Studios, one & two bedroom apartments.
Call for appointment. 212-682-8422.

TRAVEL

***New York Travel* is a weekly feature. Special rates effective with the January 5, 1987 issues: per line. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Minimum ad, two lines. Display classified ads are available at $376.00 per inch, one-time insertion. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. Contact Diane Woodstock for billing procedures and advertising information. All ads accepted at the discretion of the publisher.**

TOURS & TRIPS

India Your Way—Your interests, your pace. Cashmir/Nepal. Brochure. Collect 203-245-1599. Far East Traveller, Inc.

Russia!!! May 15-26—$1465 1st class, all inclusive. Directed & organized by Russian specialist on 52nd tour of USSR. For rare opportunity call 212-724-6705.

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $150 round trip. For resv *& info: 718-262-8058, Tue-Sat. 2PM-9PM.*

PRIVATE JET
Available for charter first half of each month to take you in safety and privacy to your destination. **Raleigh Jet Charter, 212-967-JETS**

CRUISES

Float Through France—Cruise champagne region 7 da/or more, 6 pax on lux 96' barge. **Judy Whitney, 212-557-5705.**

CAR RENTALS

EUROPE by CAR

ONE ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020
(212) 581-3040
Savings On
CAR RENTAL • PURCHASE
LEASE

RESORTS
The Islands

JAMAICA—Substantial savings on luxury rooms and villas. Call 800-843-6975. In New York state call 212-321-1011.

INNS & LODGES
New England

HUDSON HOUSE 914-265-9355
In Cold Spring-on-Hudson at river's edge lies a romantic 1832 Country Inn. Ideal mid-week getaway: rm/dinner/continental bfst (excl bar, tax, tip) $100 for 2.

VILLAS/CONDOS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-898C

Lux Hillside 6 Flrs—Terr, ocean, bch, pool, maid, slps 6.Mar-May 212-992-4500.

VILLAS/CONDOS
The Islands

Jamaica, Ocho Rios—Ocean condos, villas, reas rates. Barbara. 516-997-7791.

ACAPULCO OCEANFRONT GEM
5 bedrooms, pool, bar, jacuzzi, servants, driver and van. $450 daily, in-season. $325 daily, out-of-season. **607-797-5573.**

VILLAS/CONDOS
Europe

Italy—Villas & Apts avail in prestigious resort areas. Careful screening by American. 201-226-6570. 011-39-6. 4746439. or Write:NYM C390. Box 4600,NYC 10163.

VILLAS/CONDOS
The South

Unique Offer In Orlando, FL
Deluxe 3 BR, 2 bth apt on golf course. 8 passngr van plus driver. $250/day yr-rnd. For info, please call: **607-797-5573.**

HOUSES FOR SALE/RENT
Manhattan

80's W. Steps Off CPW—Elegant townhouse, vacant 4 flrs for owner. 5 BR plus 2 studies, plus rental income. Asks $1.5 mil. GG REALTY CO. 212-496-9470

HOUSES FOR SALE/RENT
Brooklyn

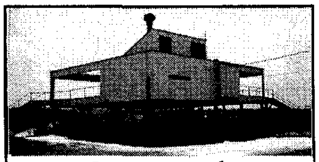
BROOKLYN HEIGHTS FANTASY
Exquisite, fully detached, carriage house with lrg private garden. Mint. Best block, overlkg Promenade. $550K 718-875-1968.

HOUSES FOR SALE/RENT
Queens

Jackson Heights—Lg brick 2-family, 4800 sq ft, unique living space. Completely renov in/out. Tenant's apt: LR w/fplc, DR, EIK, 2 BR, w/w, ac. Owner's triplex: 4 BR, 2 1/2 bth, 2 fplc, w/d, hot tub, jacuzzi, skylights, w/w, ac, gar pkg. 2 blks IRT. Many extras. Owner. $425K.
718-672-0335

HOUSES FOR SALE/RENT
Nassau-Suffolk

Southampton—Pvt waterfrnt community, new bi-level ranch. 5B, 3bth, skylts, cathdrl ceil, decks. 2 car gar, walk bch, mother/dtr. $265K. Ownr 516-593-1310.



Sagaponack
Beach Cottage

See the sun rise from the ocean, see it set over a pond . . . ideal, 3 bedrooms, 2 baths, fireplace, open kitchen, huge decks, . . . everything you need to relax by the sea! $850,000

Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

HOUSES FOR SALE/RENT
(Other)

Government Homes From $1
(U repair). Delinquent tax property.
Repossessions. Call 805-687-6000
Ext. GH-20078 for current repo list.

COUNTRY PROPERTY FOR SALE/RENT

Berkshires—Rntls/sales. Nr sprts/culture. Sunplaza. 516-365-4418. 518-325-5295.

SUMMER RENTALS

Fire Island Rentals/Sales
Ocean Beach, Seaview, Ocean Bay Park
Dana Wallace, Broker 516-583-5596.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

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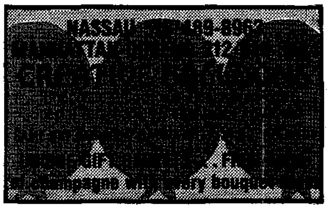

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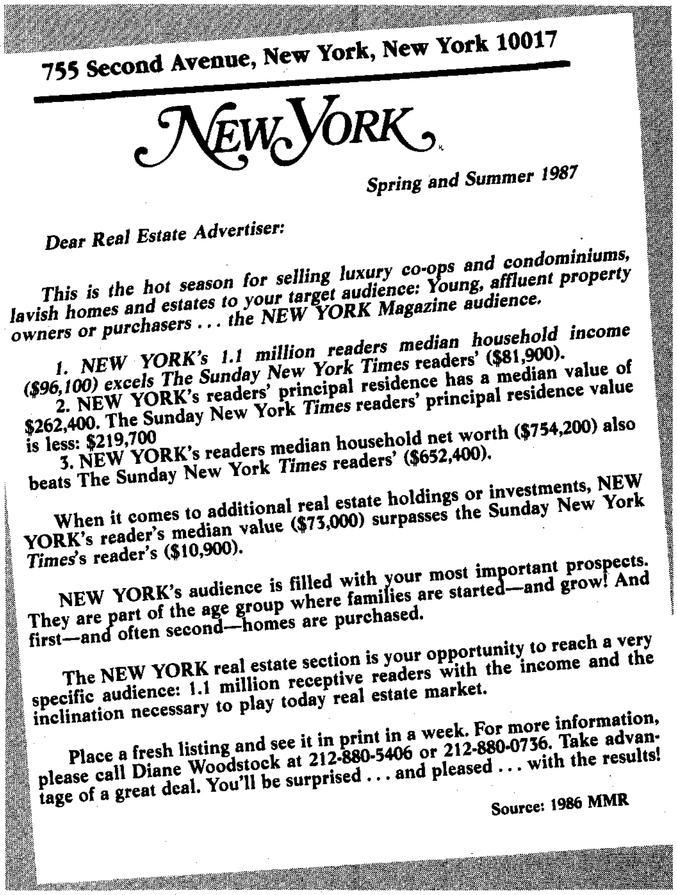

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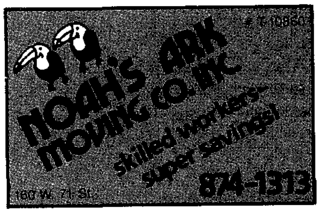

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words ar
set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of you
ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. Al
ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address you
response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directl
to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted

NEW!
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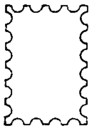

New York Magazine, (----) Box Number
P.O. Box 4600
New York, New York 10163

Connoisseur—Of the finer things in life from Chateau Cos d'Estournel to Tour d'Argent. But don't be afraid - I savor the simple pleasures as well: a ride in the country, a hike in the woods, quiet evenings *in the city, Sunday afternoons.* Seek lovely female companion, comfortable in T-shirts or pearls, willing to explore, attractive, Christian, 25-35, professional and wonderful. Send note/phone/photo. NYM W067.

Attractive, Caring—Professional woman, mid 40's, European background, financially independent with Humanist values. Loves nature, music, people, travel. Seeks self-aware man, 45-55, non-smoker, who is happy in his profession, loyal in friendships and wants to share a joyful life. Your children welcome. NYC area. Photo okay, not a must. NYM W059.

Relax And Be Yourself—Bright, sensitive, affectionate 31-year-old male with strong interests in photography and media. Seeks a deep and fulfilling relationship that is short on posturing and pretense but full of long-term potential. I'm going to relax and be myself. If you like to do the same, please write and send a photo. NYM W060.

Male - 10 - Wasp—6', blue eyes. Seek accurate counterpart, 26-31, healthy ego, striking, successful. Love beaches, skiing, R movies, conversational fencing, thin/athletic and a pervasive sense of humor/irony. NYM W061.

High-Spirited Redhead—30, very attractive, warm, witty, athletic, outgoing. Seeks good-looking male, 30-40, well-educated, successful, athletic, non-smoker who loves to dance and is looking for a serious relationship and more. Photo/phone/note. NYM C348.

The Best Of Times—Jewish professional, 39, pretty, slim, petite, vivacious. Comfy on the courts, super on the slopes, loves to mingle in Manhattan. Seeks Jewish, successful, sensitive, good-looking, athletic professional or executive, non-smoker, 35-49. Photo/note. NYM A556.

Attractive, Sincere, Successful Man—Late 30's, marketing consultant, athletic. Seeks sexy, multitalented woman who appreciates a special man with a sense of humor and a streak of sophistication. Recent photo a must. NYM F233.

How To Make A Million—39, beautiful, auburn-haired textile entrepreneur with great body and mind - knows how hard it is to mix business, pleasure and family. Find solution: two adventurous, successful, family-oriented (yours/mine) people, together with common goals to create a fun, new, exciting family partnership. Phone/photo/note. NYM A453.

Concert Pianist—Internationally acclaimed, good-looking male, 6', 50. I seek an exceptional woman of style and culture for a caring committed relationship. POB 181, NYC 10024.

Gotham Entrepreneur—41, 5'10", 185. Seeks non-smoking, cerebral female, 30ish, tall, beautiful. Phone. NYM A546.

Intelligent, Handsome, Affluent—Athletic, loves kids, self-confident, high energy, honest, good sense of humor. Extremely fit, 6'1", 175, young 46, very selective Wasp corporate owner. Seeks bright, independent, slim, very attractive, spontaneous, non-smoking, physically fit, self-assured, 29-41, 5'7" or over, slightly zany, NYC or CT, all-American lady who is into physical fitness and smiling. If you're as hesitant to answer this ad as I was to place it and you love champagne and beaches year 'round, let's get together. Please send brief bio/phone. Recent photo, a must. Go for it. NYM A555.

Tired Of Single Again—Pretty, fit, young 37, wants to try again with handsome non-smoker, 34-44, who likes NJ shore weekends. NYM A560.

I Am A Worldly Yet Spiritual Woman—Also am attractive, trim 5'2", 40, and a physician. I enjoy talking, laughing, working, thinking, living and loving. Want to meet similar man. Tell me about you in a letter and include a phone number. NYM A561.

Successful, Handsome Entertainment—Attorney, 30. Seeks very attractive, independent woman, 18-35, for fine dining, dancing, theater and exotic travel. College student or woman with children okay. Help me enjoy my penthouse Manhattan apartment and Mercedes sports *car while having the time of your life. If* "Lifestyles" is your favorite show, then you want to reply to this ad. Photo and phone number for reply. NYM F229.

International Business Executive—And professor. Christian white male, successful, 'primer inter pares', very ambitious. His goal: the international leader in his field. Handsome and stylish, trim 5'9", 140 lbs, European-American, warm and romantic, 41 years, sports-minded, many interests. Wants to find his wife: white Christian female, warm and romantic, sensitive, intelligent extrovert, slim, petite/medium, healthy, non-smoking, non-drugging, very presentable, stylish beauty, 25-35 years, and she wants to have children. I will be a perfect husband and this I can also promise: your life as my wife will be very exciting and filled with romance. Send biography and phone/photo very helpful. NYM W063

I'm Looking For An Attractive Lady—Who has her life together and is ready to share it with a good man. You're a 26-34, intelligent, adventurous, well-traveled Jewess of sound body, mind and spirit who would like to share with man, 35, same, who loves the country, outdoors, good times as well as serious moments. Non-smoker. Photo/note. NYM P479.

Bright, Pretty, Vivacious—Witty, slim, 30, 5'8", *Jewish Wall Streeter, seeks intel*ligent man for lasting romance. POB 1477, Bowling Green Sta, NY 10274.

Successful Model/Dancer—Female, 25, 5'7", 115 lbs. Seeks stable, sincere man for our happy ending. Photo/phone, please. All answered. NYM P480.

3 Or 4 Decades Left?—Let's enjoy them together. Warm, bright, attractive female psychotherapist. Seeks tall, vital, 50's, Jewish male, intellectually curious, witty, sincere, affectionate and emotionally open, to share private pleasures, city/country diversion, and the less agreeable moments of life. Photo. NYM C368.

Successful, Smart, Sensuous—*Jewish* woman, 39, seeks affectionate, confident, multifaceted, man, 33-46. Physically fit/non-smoker. NYM W046.

Jewish Businessman, 30—6'2", romantic, lovable, well-educated, non-smoker, in great physical shape. Active: tennis, skiing, private pilot (moonlight flights!). Seeking well-adjusted, nice Jewish lady, 20's, tall, slim, gorgeous, non-pretentious, adventurous, intelligent, healthy, non-smoker. Note/photo. NYM W048.

Romantic, Tender, Handsome MD—
am 40, in great shape, warm, witty an
wonderful! I am looking for a sincer
slender, sensuous, pretty, family-minde
woman, 25-35, to share all of life's plea
ures: elegant dining, traveling, lovin
laughing and growing together. Person
note and photo appreciated. NYM A57

Very Good-looking Surgeon—Athleti
34, 5'11", 170, likes dining, all sports (e
pecially tennis and skiing). Would like
meet very special female, 24-32, intell
gent, classy yet unpretentious, very pre
ty, fit, playful, sensitive, sense of humor.
live in central NJ and would prefer
meet someone within a 45 minute driv
Photo/phone/note. NYM F234.

Let's Celebrate The Love We've Got!-
Sensitive, super-successful surgeon/e
trepreneur, great looks, slim, sincer
mid 30's, Jewish. Seeks satisfying sereni
with a sensuous, smart, stunni
soulmate, 20's, slim, non-smoker, tallis
caring. No photo, no reply. NYM F23

Satisfaction Guaranteed—Jewish fema
30, ready to be swept off feet by 30-3
Jewish man with self-confidence, dep
and warmth. Photo. NYM. C374.

Sounds Like Fun? Count Me In!—Tri
adventurous male cook/skiier, 43, see
traveling/living companion, 30-45, wi
without kids. NYM P476.

Classy, Slim, Attractive—Female prof
sional, vivacious and sensitive. Seeks Je
ish professional or businessman, cari
witty, romantic, 39-51, for serious, p
manent relationship.NY/NJ. NYM C37

Attractive, Athletic Attorney—51,
grad, intelligent, fun, successful, n
smoker, trim, 5'11", 190 lbs, Westches
CT. Seeks pretty, down-to-earth lady,
45. For possible romance and com
ment. Phone/photo/note. NYM P477.

Attractive Executive—44, 6', trim, v
subtle sense of humor, warm, adven
ous. Likes monogamy, candlelight, tra
Seeks caring, intelligent, slim fe
counterpart, 32-42, for serious relati
ship. Note/phone. NYM A579.

Is There Any Man Out There?—Wh
strong, gentle, autonomous, intellig
intimate, curious, not stuck, patient
at least learning about life? In mid
50, who could be looking for a bright
dependent, pretty, free-spirited
Photograph and letter, please.
P478.

Maryland Gal—Slim, good-looking,
Protestant, who likes NYC, seeks
conservative man, 30's, for possible
tionship. Photo preferred. NYM C37

Windsurfing Addict—37, excited a
life on "Spaceship Earth". Seeks an
letic, cerebral, witty woman. NYM P

Iodel Turned TV Producer—A very atractive, very intelligent, very special laly, 30's, Jewish, sweet, sensitive and sulry. Intuitive, old-fashioned with an offeat sense of humor. Still hasn't met Mr. ight. Photo/phone, please. NYM A562.

'ack From Kansas—Dorothy is 36, allurıg, intelligent, exuberant, sensitive, sucessful, direct, impetuous, athletic and ophisticated. My wizard mirrors my ualities and is 40-50. You're honest, ıoughtful, fun-loving, romantic, and enerous. Let's kick our heels and find ur own yellow brick road. NYM P463.

ovely Television Producer—Ivy Wasp, iid 30's, with dream career, slim, daner's physique, Dietrich legs. Casting raight arrow, romantic lead with best edentials: wit and integrity, at heart a ouble for Grant, Redford or Bogart. ıoto/bio. NYM A563.

ood-Looking Businessman—43, 6'3", eks mate for life. If you are a non-noker, athletic, enjoy life, at least 5'6", ıd know how to share, reply immediate-. Phone/photo/bio. NYM A557.

ot Looking For A Fling!—Entrepreurial, petite blond, NYC Catholic gal, ꞌ, seeks marriage/family with profesonal, 5'10" plus guy, 30-39. NYM A558

rtistic And Sensitive—And on occasion st a little crazy, LI man who enjoys the itdoors, bike riding, x-country skiing, ıotography and all that Manhattan has offer. Wishes to meet a slim (115 lbs), n-smoking, bright, sensitive, affectione professional with a sense of humor, to are in what life has to offer. I'm 44, 150 , 5'7". Note/phone/photo. NYM A559.

ello: Man, 50-60—Well-educated, affludt Greenwich Village widow (50, 5'8") th energetic son (8), hopes to join fors with curious-minded, down-to-earth, ght and lively man for outdoor advenes and everyday companionship. Me: ıduate student, reading tutor, camper, ter, informal dresser, terrible cook! u: outdoorsy, open, self-aware, looking a long-term, live-in relationship. ase include other means to reach you no answering machine. Photo, if you e one. NYM W047.

ractive Black Female—A widow, mid s, lives in north NJ. Seeks mature gennan who enjoys life to the fullest. Phoıote. POB 111, Windham, CT 06280.

fessional Woman—Looking for comionship of mature, sensitive man been 45-55, to share literary and social rests. NYM W050.

est—Phone/photo/note. Jewish male c with strong credentials and characseeks Jewish female, 31-43, to start a relationship. NYM C342.

m Seeking—The rare combination of ındsome man, 30-45, over 5'9", who is ıccessful professional, sensitive, genoutgoing, playful and interested in a ningful relationship with a special lahopefully leading to marriage/family. 35, 5'6", beautiful, warm, loving, nevnarried and a successful aviation inry professional. I have a lot to offer share with a very special man. Might be that special someone? I await r bio/phone. Photo, appreciated. POB Syosset, NY 11791.

Gay Woman, 27—Professional, Ivy League grad. Pretty, feminine, sincere and sensitive. Seeks same. NYM P465.

Happy Jersey Shore Empty-Nester—Wishes to enjoy gentleman of traditional values, emotionally secure, over 6', 45-60. To cuddle, snuggle and share. Letter and photo requested. NYM P466.

Hot Stuff, Very Pretty, Successful—Caring, financially secure, 32. Seeks handsome, caring, successful man of substance. Photo/phone. NYM P467.

A Cut Above—Professional, articulate, striking green-eyed blond, 36. Seeking educated professional male, 35-45, who enjoys the arts, theater, skiing and travel. Photo a must. NYM P468.

Plain But Nice—Quiet, sensitive male, 5'5", 25. Seeks nice female who likes long walks, museums, animals, movies, brunches, window shopping. Letter/photo. NYM P469.

Handsome, Romantic Pianist, 40—Jewish Westchesterite, professional, 6'2", 185, with musical and literary interests. Seeks to serenade very attractive female and share beautiful times. Non-smoker. Photo/phone. NYM W049.

Sincere, Spirited—28, very pretty, slim, Jewish, caring, lovable, open, intelligent. Value friends, family. Ready to meet man, 28-38, for lasting relationship. Note/photo. NYM A565.

Call Me Irresistible—Call me charming and intelligent too. Call me a blue-eyed, blond lady. And if you write to me, I'll call you. NYM C372.

Sensual, Elegant, Interesting—Romantic, beautiful woman, blond, 5'9". Seeking soul mate, 40-54, creative, successful, physically fit and enjoys dancing. Photo/letter, appreciated. NYM W052.

Last Of The Red Hot Nurturers—Looking for 60ish man who will appreciate a 5'6", slim, chic, gregarious, green-eyed, tennis playing widow of independent means. NYM W053.

Very Pretty Model-Type—Slim, 5'7", psychotherapist, 50, fun-loving, warm, sensuous. Seeking intelligent, successful and sensitive, Jewish male with good sense of humor and joie de vivre, 45-60. Photo/phone. NYM A566.

Where Are All The Eligible Women?—Attractive, affluent, caring, warm, witty Greek-American professional male, with traditional values and varied interests, seeks special woman, 23-35, to share life, love, marriage. Phone/photo. NYM P221.

Warm, Caring Lady—Seeks sensitive, intelligent, successful and handsome man, emotionally ready to fall in love. If you enjoy tennis, skiing and the arts, are 43-53, gregarious, secure, non-smoker and romantic, let's meet. I am petite, pretty, great figure, fabulous forties and fun. Note/photo. NYM W054.

Very Sexy—Professional Jewish female, 29, seeking Jewish male, 29-35, handsome, tall, warm and sincere, to share an exciting relationship. Note/phone/photo, a must. NYM W055.

Jersey Jewess—26, 5'7", caring, cultured, professional, ready to meet special prince. Phone/photo. NYM C373.

Serious Relationship—Sincere, good-looking, 36, 5'7", Manhattanite, seeks cheerful, tall, mature, Jewish professional lady. Note/phone. NYM W056.

What You Read Is What You Get—Beautiful, blue-eyed female professional, mid-30's, great figure, educated, spirited, cultured, exciting and romantic. Seeks handsome, successful professional man, 35-52. Truth in packaging is important; photo if possible. NYM C369.

Looking For My Sweetheart—Exceptionally pretty, tall, slim, green-eyed blond, romantic, successful ad exec; spontaneous, well-traveled, fun-loving, great Mom. Seeks a tall, attractive, emotionally/financially secure Jewish man, 40-55 - a sparkle in his eyes and a love of life, to share mine. Photo. NYM A567.

I Can't Believe I'm Doing This—And if you can't believe you're reading this, maybe we've got something in common. Attractive, successful, mid-30's professional woman with sense of humor, looking to meet male counterpart, 35-45. Note/phone/photo preferred. NYM C370.

Refined Asian Lady—Seeking professional white male, 35-45. NYM A568.

Love Of Life—Attractive, tall career woman, 40. Many interests: tennis, golf, dancing, shows, etc, etc. Good sense of humor! Sound good? Write: NYM C371.

Handsome, Nature-Oriented—32-year-old, moustached and bearded, educated Jewish male. Enjoys hiking, bicycling, country trips and theater. Note/photo/phone. NYM A570.

Cool California-Born Asian Guy—Turned New Yorker. Attractive, successful, creative, 5'9", late 30's, looking for a bright, pretty, slim lady who likes to laugh, 25-35. Photo please. NYM A571.

Green-Eyed Beauty—With breeding, brains and a great sense of humor. 25, warm and caring Jewish ad exec. Prefers super-bright, humorous, self-confident, successful, attractive Jewish man, 27-37, for a mature relationship/future. Phone/photo/note. NYM A572.

Entrepreneur—Non-yuppie Wasp, man of substance, seeks similar femme fatale, partner in crime. Traveled and trim, participant rather than voyeur, seeks a very cute woman in her late 20's-mid 30's. Phone/photo to POB 392, Old Chelsea Sta, NYC, 10011.

Wanted:—Masculine, Christian, generous, warm, strong personality, first-class jet setter, sharp dresser, 30-50's, childless man. I'm a shapely, sexy, petite, worldly, unique, smart lady. Photo! NYM A573.

Creative Manhattan Woman—Interested in travel, music and sports, seeking special, 55 plus gentleman, who is both sensitive and successful. NYM A574.

Tall, Successful White Male—Healthy, cultured, 57. Looking for a woman with a sense of humor. To share NY's museums, followed by tea at The Palm Court. POB 712, NYC 10185.

Cute Professional Guy—30, Jewish, down-to-earth, great sense of humor. Seeks an outgoing, intelligent, slim woman for friendship, skiing, dining out, shows, dating. NYM W057.

Very Pretty Lady—Slim professional, 38, seeks a trim Christian professional male, 45-55, who likes CT. Photo. NYM A575.

Very Pretty Brunette—38, slim, stylish, classy with varied interests. Seeks kind, attractive, professional Jewish male, 38-50, with sense of humor, who knows quality when he sees it. Non-smoker. Note/phone/photo, please. NYM A576.

Dear Cupid—Valentine's Day was a bust. Please send petite, happy, youthful adult (with gray matter) who's pretty, very affectionate and sane. Object: Enduring "like" affair and matrimony sans kiddies. I'm 42, handsome and I smoke. I'll supply arrows/quiver. Enclose photo/phone for reply. NYM P470.

I'm The One—Handsome, Jewish, 36, never married, successful, 5'6". Collects cars, loves tennis, movies, very homey. Looking for Jewish woman, non-smoking, never married, 24-35. Photo/phone. NYM P471.

Tall, Rugged, Athletic—Ski, sail, tennis, golf? 6'4", lean, handsome exec, 43, six figures for income, seven for investment, seeks tall, blond beauty for romance, travel. Photo, a must. NYM A577.

Old Master (49)—Fine condition, recently deacquisitioned, available to gal(lery) from low 20's to mid 40's. This work, not previously shown NYC area, has unique provenance, is sure to delight sensitive, conservative new curator. Make offer. NYM P472.

There Are A Few Rare Finds—Still undiscovered and here is one of them. Very successful man, in his early 40's, who owns his own companies, is extremely good-looking, with a fabulous sense of humor and enjoys tennis, traveling, great and not so great restaurants and all the other irritations of life. Seeks a really upscale, model-type woman who can handle some really dynamite times. Photo, a must. NYM W058.

The Aussies Loved Me—Well-traveled, artistic, attractive woman, 36. Seeks warm, witty man to share adventures here at home. Note/photo. NYM P473.

Jewish Male, 31—Chiropractor, slim, attractive, sensitive. Seeks female, 23-26, college-educated, non-smoker. NYM P474.

Attorney—White, mid 40's, male, 6', handsome, sensitive, sincere. Enjoys movies, sports and dancing. Seeks attractive, Christian professional Manhattanite lady, never married. For meaningful relationship. Photo/phone, must. NYM P475.

Jewish Guy, 29, 6'2"—Admires female elegance and professionalism. If you are a self-confident female, 25-30, but not arrogant, then write. My interests are snow skiing, swimming and spending time with that someone special. Photo, a must. NYM C378.

On The Way Up—But no one to share the ascent. I'm successful, good-looking and 32, in shape in both body and mind. You are an attractive, sexy woman, early 20's to late 30's. Be prepared to broaden my horizons. Drop me a line with phone/photo. NYM C 379.

Chic, Attractive French Lady—40, 5'7", multilingual, seeks man. NYM A580.

STRICTLY PERSONALS

Handsome MD—Has it all but seeks female, slim, non-smoker, 25-33. Photo/phone. NYM A581.

My Ideal Man—Is over 5'9", 43-53, self-assured with a good sense of humor. If you qualify and want to meet a sexy, independent, 5'7", attractive blond who enjoys romantic evenings and good conversation, send note/phone. NYM A582.

Queens Lady—Beautiful Jewish widow, well-dressed, well-spoken, emotionally and financially secure. Seeks male counterpart, tall and 60ish, for relationship of caring and sharing. NYM P482.

Handsome, Articulate—Male, 29, seeks female shopping partner. NYM C380.

Youthful Widower, 56—Financially secure, witty, good-looking. I am looking for an attractive, slim lady of class who is emotionally and financially secure, non-smoker, 38-49, 5'1"-5'5". Seek meaningful relationship. Let's enjoy the good life. Send most recent photo/bio. NYM P481.

CPA, Sincere, Intelligent—Successful, mid-40's, never-married. Desires pretty, bright, healthy, traditional Jewish female, early 30's, for lasting, meaningful relationship. Photo/bio. NYM A583.

Don't Settle For Less—Very successful Jewish man, 34, 6', handsome, athletic. Seeks slim, attractive woman, 24-32, with high standards, who enjoys weekends at country home, FL condo, Israel and much more. Photo/note. NYM A584.

Do You Want To Dance—At the El Morocco opening? If you are a striking Jewish menschette, 38-50, and find enough time to enjoy life's pleasures, this charming exec would like to be your date and friend/lover if the chemistry is right. Photo/note/phone and time when I can reach you in person. NYM P483.

High Heels and Sneakers—Very attractive, petite female, 35, successful, fun-loving and romantic. Seeks outgoing, handsome Jewish professional, 30's, sincere, with great sense of humor. Photo/note/phone. NYM W064.

A Kiss That Sets Your Heart On Fire—A mind that can keep up with yours. Advertising wiz, 35, Ivy Magna, who knows all the right places and loves tennis, baseball and adventure. Seeks ravishing Manhattan woman who has it all and still wants more. Photo/phone. NYM P499.

I Am—44, 6'4", handsome, gentle, very reasonable and complex with a quick sense of humor. I possess a high degree of independence and personal integrity. I constantly strive for a high quality of life, dividing my time between business, travel, life in NYC and my country home in Woodstock. I would love to meet a creative, dynamic, non-smoking woman, 32-41. Please send photo. NYM C389.

You Don't Have To Be A Superstar—Is 'I gave at the office' your theme song? I'm a very pretty, sensual, refined, Jewish professional, 5'6", 125, 37. Would love to meet a taller, attractive, athletic, warm, generous, non-smoker, 36-47, with a sense of balance; secure enough in all ways to seek his complement. Do you value depth, spirit, energy? Pursue pleasure through regular use of dancing, music, the arts, outdoors? Can you respect my commitment to my child? Let's make contact! NYM A587.

Unafraid To Commit To Loving—If you believe honest, loving relationships are key to life, health, growth, we have much in common. Pretty, energetic female sales exec, 32, brown eyes/hair, seeks successful business/professional man to be best friend and lover. Photo/note. NYM C383.

High-Spirited, Witty, Adorable—Athletic - that's me. If you're my male clone, successful, 35-45, you could be my type. Interested? Note/photo. NYM C386.

Looking For Nice Guy—To share my wood-burning fireplace on a cold NYC night. If you are a tall, Jewish, mid-thirties to forties man with a sense of humor, who likes to have fun, listen to good music, have intelligent conversations, with occasional forays into outdoor sports, I'm the one for you. Note/phone. NYM C384

Brooklyn Man, 36—With an eye for the arts. Seeks liberal, liberated, like-minded lady, 26-36, for relationship. Photo/note. POB 173, Murray Hill Sta. NYC 10156.

Hazel-Eyed/Pretty/Petite/Fun-loving—Christian, MD, affectionate yet independent. Seeks accomplished man of European descent with intelligence and good values, 28-35, marriage-minded. Phone/photo. NYM C385.

Attorney—50, articulate, tender, eclectic tastes, seeks attractive, professional Jewish woman, 35-50, for sharing and caring. Photo/note. NYM W065.

Sleek, Elegant Lady—5'7", black hair, green eyes, 49 plus. Loves tennis, bridge, travel, candlelight dinners, laughter plus much more. Seeking romantic, intelligent, affectionate, secure man, 55-65, with zest for life, sense of humor and who is ready to be spoiled. NYM C387.

Las Vegas's Paper—Ran this ad for me: "Sleek female Cadillac (low mileage) seeks vintage male Rolls Royce counterpart. Must be articulate, over 49, have sense of humor. C-mon. I know you're out there. No crazies please. I've already met you." Alas, only a few model-T's responded. I'm told I have the sophistication of Marlene Dietrich, the allure of Kim Novak, the innocent naivete of *Goldie Hawn. That I'm stunning. Cute.* (How can this be?) The one I like best: "You always look so immaculate." Am as comfortable with the world as Oprah. Non-smoker. Celibate for many years. Seek partner for life and he's not here. Have luggage/can travel. Send business card/bio/photo, if available, to POB 12628, Las Vegas, NV 89120.

1958 BMW—Low mileage, hi-revs. Great body, no dings or dents. Seeks handsome, accomplished man (30's) to drive with her into the sunset. Phone/note/photo. NYM P485.

I'm Ready—Bright, attractive, professional Jewish woman, 24, ready for love and commitment. Photo, please. NYM P486.

Attractive Christian Lady—63, 5'7", seeks man friend interested in world and social problems, arts. NYM W073.

RENTING YOUR HOUSE FOR THE SUMMER?

Advertise your summer rentals in New York's real estate section. $23.95 per line, 2 line minimum. $280 per inch display format. Deadline: Mondays 5 PM for the issue on sale the following Monday. AX, MC, VI. 212-880-0736

Vivacious Architectural Designer—Tall and attractive, spending too many hours alone at the drawing board. Seeking successful, 50's gentleman for sharing, caring, love and commitment. Non-smoker. NYM P487.

LI Lady Wanted—Warm, open, casual, caring, handsome, slim, 48, 6'. Secure professional seeks a happy, wonderful-looking, slim, sensuous woman for a soul mate, to share the pleasures of stimulating conversation, mutual vulnerability, laughter and, in time, a committed relationship. Photo a must. NYM C391.

Stunning and Classy Outside—Warm, sensuous, vibrant inside. Professional woman, 43, desires the man who is all the above, except stunning, and is open to romance with real friendship. 5'9" plus, please. Note/phone. NYM C392.

Happy Birthday To Me!—Green-eyed blond beauty (Jewish), fit mind and body, energetic, wishes for male counterpart to celebrate my 27th. You should love sports, be healthy, fit, well-educated, handsome and have a sense of humor. 27-36 okay, no smokers, above 5'8" please. If this sounds like you...be the icing on my cake! Photo/phone/note a must. NYM W066.

Move Over Connie Chung—Beautiful model, slim, exotic Oriental pearl, 29, high-spirited, elegant businesswoman, 5'7", with great sense of humor, seeking handsome, very successful man for lasting relationship and the evening news. Photo, helps. NYM A589.

Responsible Free Spirit—Non-smoker, successful, trim, fit, no children, enjoys all life has to offer. Seeks female counterpart, 28-40. Photo/bio. NYM P493.

Jewish Mother's Dream—And yours too! 34, 5'7", very attractive, warm, sincere, sensitive female. Seeking that special man, 32-38, looking for love, laughter and forever after. Photo. NYM A593.

Handsome, Successful Entrepreneur—6', sensitive, fit, athletic, intelligent, seeks fun-loving, very pretty, slim but voluptuous, sensitive, bright female, 25-33, for *fun and whatever may develop.* Note/photo, please. NYM A594.

Attractive, Charming, Successful—Jewish female, 29, with sense of humor, from central Jersey. Seeks Jewish male, 29-36, with similar qualities, interested in a long, happy relationship. NYM P494.

Venus Butterfly—If you're a successful, secure, sensitive, intelligent gentleman over 38 and over 5'10" who knows the secret of the Venus butterfly yet is considerate, caring and committed enough to share it only with the one right woman, send note/photo, please. NYM P495.

Romantic, Blue-Eyed Female—35, seeks warm, sensitive, emotionally available traditionalist, 30-50, for hopeful long-term relationship. This successful, non-smoking male will enjoy a good sense of humor, movies, theater and walks in and out of NYC. I appreciate fine dining but am currently calorie counting. Note/phone/photo, please. NYM A595.

Spunky Westside Woman, 30—Sensuous and smart, seeks bright, sensitive man of quality to share romance and adventure. Note/photo/phone. NYM A596.

Dancer's Are Special—Successful, handsome, entertainment attorney, creative athletic and interested in the fine arts Seeks professional female dancer, 25-33 with intellect, beauty and sensitive, caring, easy-going nature to share life's many joys. Photo/note. NYM A590.

Manhattan Man Only—55 and over, witty, warm and wonderful who wants t settle down with willowy, wondrous, 40' womanchild. Photo/letter. NYM P489.

Golden Woman—Spontaneous, sensual beautiful and literate. Seeks sincere Renaissance man, 28-36, to share life's comedies. Photo. NYM C395.

Beautiful Woman—Dark-haired, slender elegant, tender, intelligent, high energy In search of a tall, good-looking, sincere accomplished man, 34-44, who thrives o creativity and challenge, passion and intimacy, to share my life. Photo. NYM P4

Bright, Funny, Jewish—Female, 26, seek intelligent, successful, sincere man for romantic relationship. NYM C396.

Famous, Pretty, Normal Gal—37, professional comedy writer from NYC, goo values, good legs, who likes Martin Bube but wouldn't be that mad if her phon number was on a wall in a gas statio NYM W068.

Tender, Romantic, Authentic—Engaging, very successful and handsome, Jewish professional, 29, 5'10", wishes share emotionally intimate, life-long a venture with an articulate, athletic, amb tious woman who is creative, opinionat and thoughtful. Particularly immersed dance, art, music and exercise. NY W069.

Pacific Northwest Man—33, tall, han some, secure resources, desires sam NYM W070.

Attractive CA Female—With champag life style, young 40, 5', 98, new to NY needs tennis partner. Prefer upper e side, sophisticated, fun, trim, single m with country home. NYM C398.

Lots To Offer—The right guy. Pretty, (really), thin, blue-eyed blond Wa 5'10", ad exec. Seeks intelligent, athle non-smoking exec, 30-40, who is rea for marriage, wants children but has found the right woman. Enjoy N nights, country weekends and just pl goofing off. Photo please. NYM W071

Country Gentleman MD—Seeks hi quality, sensitive, bright, beautiful, sha ly, NYC/NJ gentlelady, 30-36. I'm slim, fit, very attractive Wasp, Ivy, 4 Enjoy talk, travel, film, arts, books, far (son, 8...Yours? Ours?). Love (!) com ment. Photo, please. NYM C397.

Blue-Eyed Lady Lawyer—Party of first part - 31, Jewish, movie-lover - s mons professional, non-smoking part the second part, for a humor-filled certain. Note/evening phone. NYM P

Sensitive, Passionate, Intelligent— tractive, successful, non-yuppie, wishes to meet woman of inner and o beauty. NYM A592.

Pretty, 5'2" Female—Fun, creative, s ulating, intellectual conversation: ca aware, sane, successful, 40's. Seeks s in male, 38-55, non-smoker. Photo. N P492.

ıphisticated, Stylish, Romantic—But
al, 35, redhead. Looking for a secure
oth financially and emotionally), sensi-
·e, fun-loving gentleman, 40 plus, who
ıows what he wants in a woman and
ıt of life. Object: mutual enjoyment,
ıssibility of relationship. NYM C401.

ale Entrepreneur—Mid 40's, outgoing
d sensitive who enjoys travel, good
ɔd, tennis and theater. Looking for
meone who is motivated, self-confi-
nt, independent, attractive, sensual
d outgoing. Photo/note. NYM P498.

ıte, Jewish, And Only 27!—A very
ındsome/selective male professional, 6',
0 lbs, seeks beautiful/thin female, 20-
, for romance. Photo. NYM A598.

ıble, Honest, Good-Looking—Jewish
ıle teacher, 43, tall, slim, pleasant,
ɜndly, humorous. Seeks a Jewish wo-
ın in her 30's with similar qualities for
ırriage and family. Phone. NYM P497.

Great Guy—Jewish, 29, funny, warm, sensitive, educated. Looking for same in woman, 25-29, for committed relationship. NYM C402.

Real Woman—No gimmick - no game. 24, interior decorator, brown hair, brown eyes, curvaceous Leo, 5'8", 130, serious about a relationship. Seeks sensitive male companion, 25-31, well-read, athletic, enjoying hours of clubbing as well as a relaxed evening at home. Must like 'Dire Straits'. Phone/photo/note. NYM C400.

Wanted: Ms. Right—32 to 52, extremely intelligent with an active sense of humor, strong, adventurous, tall, very beautiful, and ever so slightly off-center. I am 52, 6', 165 pounds, read books and wash my own dishes. I haven't hang-glided in years, but if you will teach me to sail I'll teach you Lacrosse. Please send photo and a personal note. NYM C403.

Sleek Beauty—Warmth, wit, compassion await professional Christian man over 5'10", 30-43, with same. NYM W072.

Self Respect—Is a sine qua non. You should be a 25-29-year-old woman who is involved in an endeavor that you consider significant and important. Your proficiency in this activity is so reinforcing to your ego that it provides you with the strength of character necessary to participate in an emotional commitment of lifelong proportions. You are energetic, spontaneous and love to become passionately involved in the things that you do. People like to be around you because of your inherent goodness. You try to live life to its fullest instead of just trying to get through it. I am an over-educated, very athletic, financially secure entrepreneur who is tall, slim, muscular and affectionate and hopefully offers as much as I am requesting. Please send bio, photo (a must) and a phone number. NYM P496.

Stunning, Chic, Elegant Lady—Needs a take-charge, cultured man of all seasons, 50 plus, Jewish and available. NYM A597.

Seeking Gentle Man—To share mutual interests in opera, classical music, theater, museums, movies. European background appreciated but not mandatory. I'm very kind, sensitive, educated, Christian, attractive, 5'4", 39. NYM A586.

ANNOUNCEMENTS

Sailing Adventure—Have beautiful 36' sloop in CT and desirous of experienced female sailor to match the gracious lines of the sloop. Permanent crew status possible if we make it through the season. Photo/note. NYM P423.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 584

BY MARY ANN MADDEN

BUTTERFLIES ARE $1.49—Leonard Gershe

CONTACT YOUR INSURANCE BROKER ABOUT THIS HOUSE —Wm. Stryon

THE BALLAD OF READING OVERCROWDED DETENTION CENTER —Oscar Wilde

WE'LL HAVE MANHATTAN—Judith Krantz

Above, new editions. Competitors are invited to provide one sample: the brought-up-to-date title of a book, film, or play.

Results of Competition 581, in which you were asked for sample lines from a costume drama.

Report: Excepting a brief sequence during which this appears to be one long, costumed conversation, you'll just have to pretend you're drifting from theatre to theatre in a complex. All very flavourful, if you take my meaning. Settings: Gaol. At Court. (Confusion between Tudors here, but who's counting?) The, uh, Bible. Ancient Egypt. Ancient Araby. Ancient Greece or Rome. Ancient Ammurica: "Fort Sumptah has been fahred upon." Say nothing to alarm the ladies—rejoin your regiments immediately. And see that you do.

First Prizes of two-year subscriptions to "New York" to:

"Well, I don't know m'lady; the King gave strict orders that nothing was to be given to this prisoner, but I guess your basket of oranges will do no harm."
Alvin Easter, Minneapolis, Minn.

"The Duke and Duchess de la Corday; the Count and Countess LaCroix; the Marquis Duchamps; the Earl and Countess—stop! you in the grey cloak—you may not enter!"
Stephanie Walters, Moreland Hills, Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

"Tell her that I don't care what Jimba says, Sergeant—you march back to her ladyship this very minute and explain that we *need* those elephants."
C. R. Roberts, Rathdrum, Idaho

"Like a game of chess—take the pawn, remove the knight, and the crown will fall—but first, summon the Queen on the pretext that you have grave news of the Count d'Auvergne."
Paula Spero, E. Norwich, N.Y.

"After you have taught the peasants to read, perhaps you will teach the goats to sing at the opera."
John Koch, Madison, Wis.

And Honorable Mention to:

"The Armada in God's good course, my friends, but for the nonce, I bid you retrieve my fallen skittles and set them upon the other lane."
David G. McAneny, Newtown Square, Pa.

"We'll take the cruzeiros for ourselves, and sink 'er for good Queen Bess."
Barbara Magnet, N.Y.C.

"Mark you, if he slips through your fingers again, my good Lord Portcullis, it is *your* head that will adorn Tower Bridge."
David Chasman, Beverly Hills, Calif.

"Have a care, Buckingham, lest your head go the way of Gloucester's."
Diane Senese, Chicago, Ill.

"At this very moment, as Strawbridge repairs to defend us, your accuser is having—as we say—an accident, which the local constable will investigate briefly and forget."
Karen Albers, Encinitas, Calif.

"I offered you my coach, madame, my love, even my fortune, but, alas, you chose that rebel Lavelle—your fate, my dear, is sealed."
William L. Bennett, Muskegon, Mich.

"We shall provide you and your men with food, drink, warm beds, and fresh horses—but first—what news of the King?"
Naomi Freeman, Beachwood, Ohio

"There is a codicil in my will that leaves you but 50 shillings, so put down that revolver you fop, and share a tankard of grog before I bequeath to you . . . beans!"
Nicholas Geaneas, Brooklyn

"By day, Prince Fop—by night, the Masked Cartouche!"
F. P. Levin, N.Y.C.

"Who is this impudent Green Knight and how dare he carry Lady Gwendolyn's kerchief?"
Marilyn Crystal, Scarsdale, N.Y.

"Quick—it is the King's men—there's a horse in the courtyard below—take it and ride as you've never done before."
Bill Beck, East Orange, N.J.
sp. ment.: Hy Komishane, Elizabeth, N.J.

"Follow me and do not be afraid—the guards have been drugged."
Edwin P. Rapport, Shaker Hts., Ohio

"What do you mean there's no way into the castle except through the Queen's bedchamber?"
Betty R. Yelton, Columbus, Ohio

"Perhaps a taste of my rapier will sharpe that scoundrel's memory—and loosen h tongue."
Scott Porter, Madison, N

"So—your Eminence—your plot is foile your guards have fled, and between stands naught but naked steel—shall it the King's judgment or God's?"
Ed Schultz, N.Y.

"You impertinent jackal!"
Marlene Anderka, Somerville, Ma

"Just try to keep it in your hot head that sharp tongue is no match for the sha Castilian steel of my rapier!"
Alexander May, N.Y

"And now, dog, prepare to taste the steel the finest swordsman in all France."
Louis B. Raffel, Skokie,

"Traitor! Despot! Fiend!"
Eric Stone, Great Neck, N

"Never mind the cat, Lorenzo—eighteen ches of Florentine steel will loosen tongue."
George Slingland, Midland Park,

"I'll just dispose of this brash intruder, th I'll devote my full attention to you, my pre one."
Martin W. Helgesen, Malverne,

"After the foolish youth is disposed of, s the girl is yours."
C. D. Geller, Mt. Kisco,

"My sword, fetch my sword . . . a trait heart will soon feel its heat."
Carl Wolfson, New Orleans,

"Your petard, m'lord."
Jean Hayes Taylor, Honesdale,

"Perhaps your manners will improve the help of 36 inches of French s Monsieur."
Armand Stella, M.D., Ridgewood,

"You are a fool, Englishman—control wicked tongue or I'll thrash you until d is a welcome reprieve."
Peter Filichia, N

"My cold steel shall teach the young gart the consequences of his boasts!"
Bob Arnold, N

"Have a care, my brash young friend you not know that the Vicomte is the swordsman in France?"
O. M. Neshamkin, M.D.,

"The Iron Duke, they call him, and good reason: for his left hand, lost b sword at the Battle of Hastings has replaced with a massive hook of that metal."
Tim Vlcek, Yakima,

"Perhaps a few hours on the rack will lc your tongue."
Stuart Scott, Solon,

"Perhaps the taste of the whip will loosen your tongue, monsieur."
Judith Klein, E. Brunswick, N.J.

"No. Spare the lash—I like her spirit—clean her up and bring her to my tent."
Robert Steed, Atlanta, Ga.

'You remind me of this peregrine falcon, my ear—she was, at one time, as fierce and orbidding as you—now see docilely she akes this crumb from my hand."
Anne Scott, Solon, Ohio

'Churl! Take off your cap in the presence of he King!"
Robert Parrish, Chicago, Ill.

'Your ladyship understands, of course, that ieither twin shall ever know."
Hal Hackady, N.Y.C.

'But, sire, there is the birthmark!"
Socrates Farley, Great Neck, N.Y.

'Our rightful King, you say—this common hief sent to hang at first light. . . . Would ou care to tell me, then, who has sat upon ur throne these twelve years?"
Mark Lattman, Charlotte, N.C.

Wildred, my son, I am a dying king—so eed me well—your half-brother Guilliam is vil, never trust him."
Cassie Tully, Spring Valley, N.Y.

By the eyeballs of St. George, born on the rong side of the blanket or no, there is no night in Christendom I prefer at my side on ie morrow."
Max Levine, Scottsdale, Ariz.

Hullo, what's this? A stranger entering the sts to challenge the Baron?"
L. Soth, Northfield, Minn.

Take Her Highness to the tower and guard er well, Bartholomew—should you enunter anyone, we expect that you will otect her as you would ourself."
R. Fink, N.Y.C.

hough tomorrow we must strive together the death, tonight I salute you as a brother d a friend."
Suzanne Geller, Mt. Kisco, N.Y.

ou have but to ask, Sire, and my heart is urs."
Ed Stone, Great Neck, N.Y.

ttention, attention, dear guests—if you'll oceed to the drawing room—I have peraded Lady Dane to honour us with a ital of her new poem entitled 'Little asties.' "
Ken Ashford, Brooklyn

here is His Highness's dog at Kew. thee, sir, whose dog are you?"
Mitsu Yamamoto, N.Y.C.

h, come come, Lord Moncrief, you can- expect me to believe that dashing young hwayman is a mere girl!"
Patsy V. Felmet, Wintersville, Ohio

mere wench, your majesty, but a very isome one as you have noticed."
John Falxa, N.Y.C.

ike a wench with spirit."
F. R. Weiner, Austin, Tex.

ie is a saucy morsel, my lord."
Suzanna Stone, Great Neck, N.Y.

"I shall use the ancient passageway and be in your chamber at midnight, my lady."
Steven Scher, Bronx

"Oh, m'lady, do please hurry—the archduke approaches—follow me through this bookcase."
Carleton Carpenter, Warwick, N.Y.

"Do not be misled by her public manner. Essex has her wrapped around his little finger—we cannot fail."
Robert L. Vales, Erie, Pa.

"Revolution? A pack of half-starved rabble, fed with high-blown rhetoric—I give you my personal assurance, Comtesse, we are perfectly safe."
Boo Blume, Sayville, N.Y.

"Stand to, you miserable excuse for a man—I promised your father I'd make something out of you before we reach Singapore, and, by God, I will or one of us will not set foot on land again."
John Blumenthal, Rye, N.Y.

"Before he went mad, the prisoner told of a city in the clouds with streets of gold."
Bruce Tabb, Cincinnati, Ohio

"Master, our knives are hungry for blood and we must feed them."
Thomas Monsell, Greenport, N.Y.

"Wait! We'll take them alive and force the secret of the hidden city from them."
Herb Hammer, N.Y.C.

"Woman, you should rejoice that your daughter has been chosen by the jaguar god."
Mel Garcia, N.Y.C.

"Good God, Hawkins, this is the idol that was lost at the storming of Seringapatam."
Bernard Moran, Auckland, New Zealand

"And my derringer says you *don't* have four aces."
Joe Senese, Chicago, Ill.

"Listen carefully—tell him I find him without honour, tell him his mother sleeps with Parthians and is father traffics in sheep dung—don't change a word—tell him that."
Jean Stella, Ridgewood, N.J.

"Ill-omened woman, gnat-bearing she-dog servant to a camel—I vow one day she will be mine."
Lynne Babcock, Austin, Tex.

"So the little kitten has claws—struggle all you like, you delicious minx, it only serves to fan the flames of my passion."
Deidre F. Sharp, Newport, R.I.

"Love? What can a barbarian teach a princess about love?"
M. Fensterstock, Forest Hills, N.Y.

"We may be buccaneers, my lady, but we are still Englishmen."
Dodi Schultz, N.Y.C.

"Good heavens, Commandante—who could even consider swordplay in this beastly provincial heat?"
Stephen Pearlman, N.Y.C.

"They call him El Peligroso, m'lady, the most dangerous pirate in the Caribbean—and the handsomest."
Susy Scott, Solon, Ohio

"You have failed Don Pedro, because of your foolish search for gold—I shall succeed for Spain because I know where the true riches of the New World lie: in its lands and people."
Ralph Tropf, N.Y.C.

"No, no, Papa, I cannot marry the Baron—he is vile and cruel—I am going with my Pierre to the new world—and happiness."
Mrs. Henry Morgan, N.Y.C.

"Why should the hill people and the river people fight?"
Leah Balch, Princeton, N.J.

"I say, you must be the *new boy,* and, demmit, stand erect when a third-year chap addresses you, the snivelling little toad."
Benjamin Levine, Scottsdale, Ariz.

"These Britons are savages, Festus Sextus, savages with blue faces grunting a barbaric tongue."
Robert McLain, Morgantown, W. Va.

"Quick, Anya, my cloak—and order my carriage, I must warn him before it's too late!"
Shirley Stoler, N.Y.C.

"Grand Duke Sergei Petrovich urges my mistress to contact 'The One You Know' at once."
Charles Librizzi, Atlantic City, N.J.
sp. ment.: Roslyn Sonder, Bayside, N.Y.

"I tell you, Pharoah, there is more to these Hebrew slaves than we thought."
Zack Davis, N.Y.C.

"Before I return to my legion, Julia, tell me more about this Judean you worship; it amuses me."
Joel F. Crystal, Scarsdale, N.Y.

"Come quickly to the Acropolis, Miltiades, a runner is approaching from Marathon with news."
Pericles Crystal, Scarsdale, N.Y.

"I come from the ancient city of Nemdur with a mission to teach your people to live in peace and harmo . . . arrrgh."
Andrew Mezzetti, Flushing Meadows, N.Y.

"Drink, my Queen, drink deeply of the fruit of the vine and pay no heed to how it melts the pearls, 'tis but the power of the goddess Aphrodisia."
Maxine Carey Harker, Grifton, N.C.

"There is the signal—a lantern in the window—I wonder how many brave men will die this night?"
Sid Rothenberg, Whitestone, N.Y.

"Olivia dearest, our father's estate has been settled: You and I are to share equally—and the abandoned mills are for our half-brother Renchilde who arrives today by steamer from Tanzania."
Kenneth Eckert, N. Bergen, N.J.

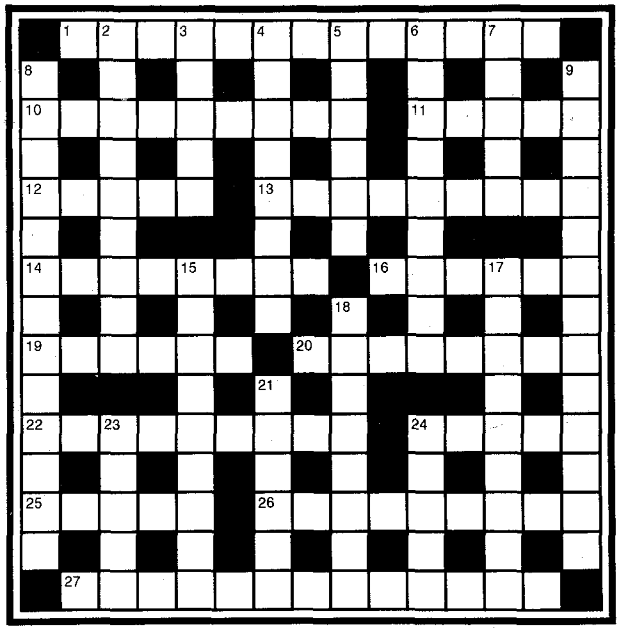
"If you leave now, our last hope of freedom goes with you."
Marthe Geller, Mt. Kisco, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 584, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 6. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 6 issue. Out-of-town postmarks are given three days' grace. ■

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 To discover one of these travellers it is possibly better to go left and right. (5-8)
10 Potentially a lean and thin man. (9)
11 I appear in something dark with a headdress. (5)
12 Birds almost sufficient for a man. (5)
13 Unwise resiting of plot 1103. (9)
14 It is illuminating but would be an insult if it lacked gravity. (8)
16 Is returning to take in a distant expedition. (6)
19 Allot something in the class ignored by the teacher. (6)
20 Give him Beano for a change, for he is an unconventional person. (8)
22 Relative with a blush is not *proved innocent.* (9)
24 Man in the street it used to provide for. (5)
25 The human body looks like nothing when put beside mountains. (5)
26 Vegetable which provides an impulse to start tilling in a shelter. (9)
27 Mounts which make her crossing O.K. (7-6)



DOWN

2 Scholars who enter a vessel in their catalogues. (9)
3 Puts up with animals. (5)
4 When stars appear it makes crude wit easy to bear. (8)
5 Gold cuts for decks. (6)
6 I work in a gallery to arouse interest. (9)
7 A ruler goes up carrying nothing to cook. (5)
8 Young intellectual makes fresh tune about the reform of the Red Guard. (13)
9 After a month ladies make animals lose their heads. (13)
15 Warm corner of valley in a single secluded place. (9)
17 Tries a lot when translating into Greek. (9)
18 Pursuit of wealth which appears in a copious stream around an *ancient river.* (8)
21 Place in the sombre contours of the hills. (6)
23 Burden which makes vehicle move. (5)
24 Animal which starts growing in rank. (5)

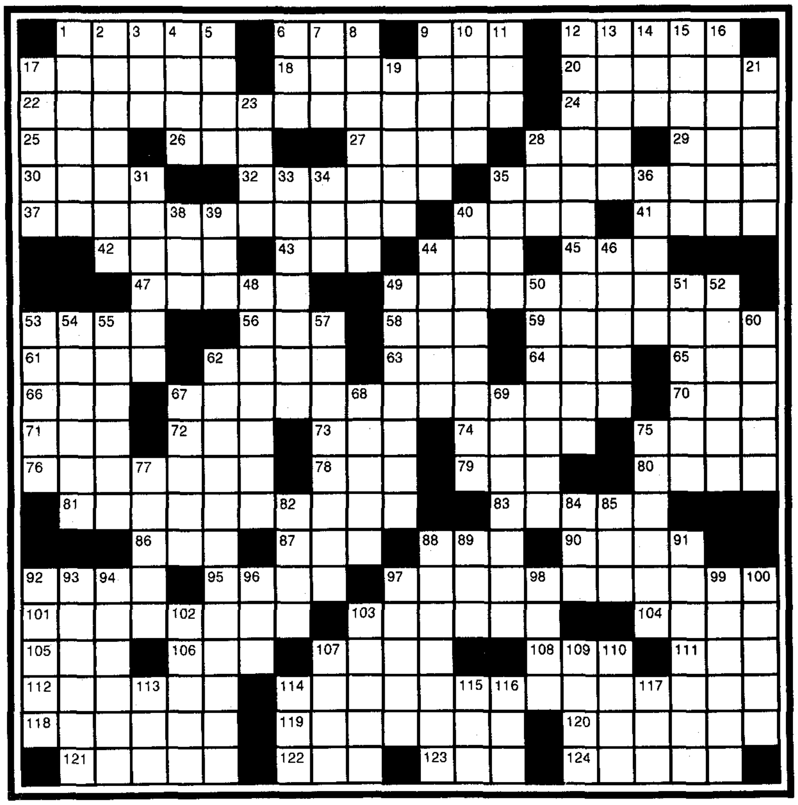
'MIDDLE AGES?': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Marry on the run
6 Near-grads
9 Anne Baxter role
12 Word with donna
17 Jacks, at cards
18 Beatnik
20 Make a tape
22 Middle Ages commandment?
24 Cold stalactite
25 Conk
26 —— culpa
27 Gather the crop
28 Gleaning insect
29 Barbie's beau
30 Genus of swans
32 Tidy up
35 Minor occurrence
37 Lowly medieval relative?
40 Eye sore
41 Lyrical literature
42 Dictum to Nanette
43 Give a bad review
44 J.F.K.'s boat, et al.
45 Vigor
47 California city, with 89-Down
49 Watery medieval dessert?
53 Padlocked
56 Daily 24: abbr.
58 Yearling's age
59 Juneau resident
61 Vats
62 Greek cheese
63 Kennel baby
64 Short smoke
65 "—— ramblin' wreck . . ."
66 Fort near Monterey
67 Medieval dental disease?
70 Tourist's reference
71 Gold, in Granada
72 Incoming flight abbr.
73 U.K. award
74 Cle ——, Washington
75 Equal to the task
76 Wool fat used for lotions
78 Neighbor of Leb.
79 So, Scottish style
80 Ballerina's props
81 Middle Ages comic strip?
83 Golfer Ted
86 Popeye's yes
87 "—— was saying . . ."
88 Capuchin monkey
90 Have on
92 —— for one's money
95 Table staple
97 Medieval tennis ace?
101 Grotesque projection
103 Sweet Spanish wine
104 Anastasia's father
105 Globe
106 Before UVW
107 Dried up
108 Malabar Coast port
111 Dead heat
112 —— hand (close by)
114 Medieval horn?
118 Upper House
119 Breach of trust
120 In layers
121 Capital of Oregon
122 Number for tea
123 Wood-shaping tool
124 Eyed flirtily

DOWN

1 Matriculate
2 Satirize
3 Ab —— (from inception)
4 Hair wave, for short
5 Lord of Ferrara
6 Short of
7 North African range
8 Leonidas was one
9 Patriot Allen
10 Second-rank exec
11 Guess wrong
12 Calm medieval noble?
13 Straight muscles
14 Here: Fr.
15 Jeered (at)
16 A Dahl
17 Shish-——
19 Alloyed iron
21 Traffic scars
23 Mandlikova of tennis
28 Some
31 Perches
33 Coarse grass
34 Middle of a simile
35 —— small world
36 Major-—— (chief stewards)
38 Genetic substance
39 Part of a German name
40 Skyline features
44 Locker-door decor
46 Mirror sight
48 "The Boys in ——"
49 Movie snack
50 Kin of enamel
51 In a bent position
52 Hot Mexican dish
53 Bar seat
54 Fan's shout
55 Not yet accomplished
57 Most desert-like
60 Scruffs
62 Why medieval rule failed?
67 Disregard, at sea
68 Japanese emigrant
69 Way of serving chicken
75 Finally
77 Chimp's cousin
82 Legend
84 Possess
85 Trouser half
88 Region of Poland
89 See 47-Across
91 Do art repair
92 Literary conflicts
93 Street shows
94 Illinois city
96 High, in music
97 "The —— the Worlds"
98 "Othello" villain
99 Was pluvious
100 Liberated
102 Speechify
103 Paris's subway
107 Assassinated
109 Cognizant of
110 What the piper's son stole
113 "Too-Ra-Loo-Ra-Loo-——"
114 Likely
115 Insert more
116 After UVW
117 Norse goddess



Solutions to last week's puzzles appear on pag

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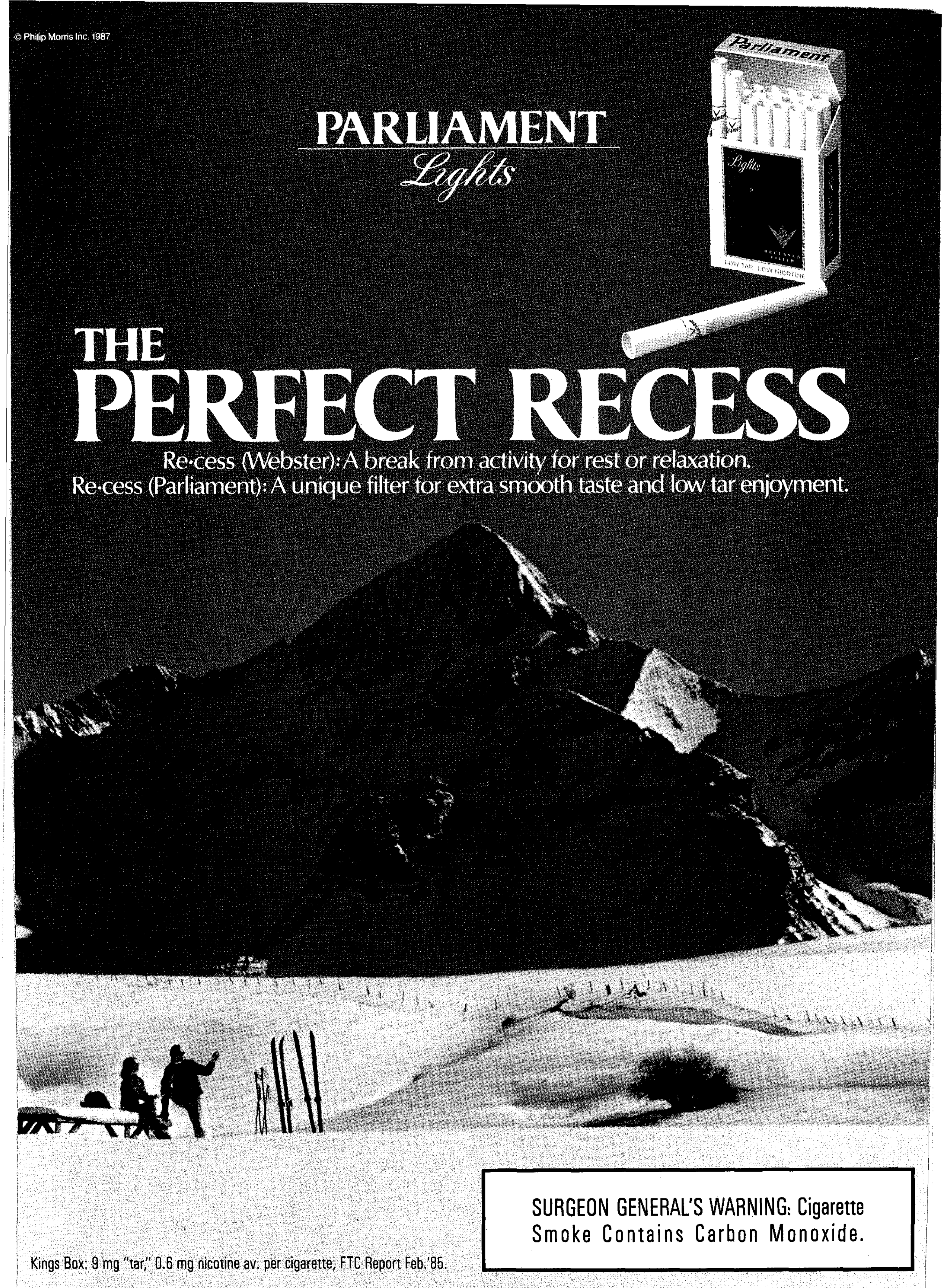
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